

DESIGN



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FELIX PAYANT, Editor

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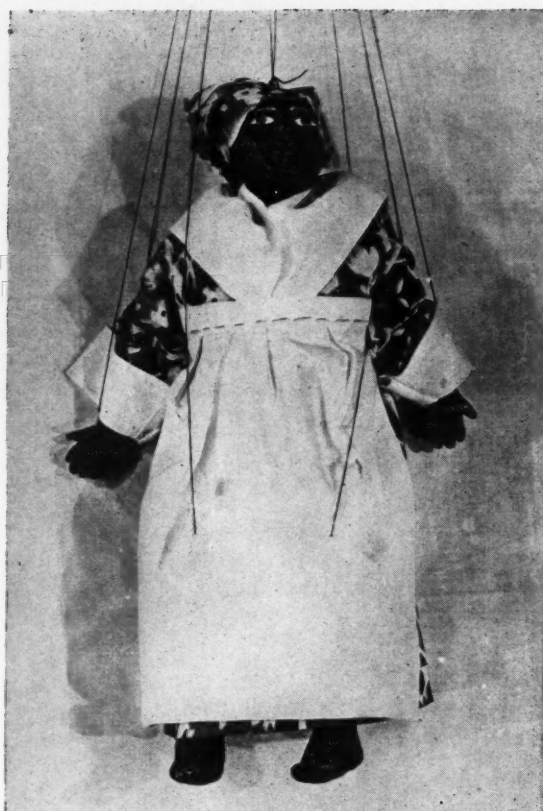
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GOOD NEWS

A BIG SPECIAL
PUPPETRY ISSUE

FOR MAY, 1936

ALL AMERICAN
PUPPETEERS

THE PUPPETS ARE COMING IN MAY

Puppets are growing up. No longer are they used only to amuse children with their comic antics; they have entered numerous new fields of endeavor, and the past few years have seen them working to good advantage in many capacities, including the difficult one of presenting classic drama.

Puppets have recently entered the field of advertising and selling for Jantzen, Formfit Corsets and Kelvinators. They are now teaching art in many schools and stimulate pupils to maintain interest in other subjects. They are a means of providing new hobbies, new interests.

The special puppetry number of *DESIGN* for May will follow the achievements of puppets during the very few years since they began to rise from obscurity to fame. You will see how three thousand of them took part in a motion picture, how they have helped to educate the public through classics such as *HAMLET*, *MACBETH*, and the *TAMING OF THE SHREW*; Greek drama—Aristophanes' *BIRDE* and *OEDIPUS REX*; and the *PASSION PLAY*.

This issue will be a real reference book on puppetry, covering such subjects as puppetry through the ages; puppets as actors in classic drama—Shakespeare, Aristophanes, Moliere; Ibsen and Eugene O'Neil; puppets in motion pictures—*THE NEW GULLIVER*; marionettes as an irresistible advertising medium for Jantzen Bathing Suits, The Formfit Company, Fisher Brothers Company, and Kelvinator.

Various styles in puppets will be shown; those operated by strings, by rods and by hand, together with an article on the making of hand puppets. Puppets as a means to education, as projects for the leisure time group, methods of teaching and organization of classes will be shown by examples from a large High School in New York City, Chicago Normal College, a Chicago High School, and educational films. This wealth of material will be supplemented by a complete bibliography on the subject.

Such well known authorities on puppets as Geoffrey Archbold, Marjorie Batchelder, Edward Mabley, Paul McPharlin, Aileen St. John Brenon, Virginia Murphy, Emily Farnham, Jean Hutchinson, and Alice Robinson have contributed to this number. Among the puppeteers represented are Tony Sarg, Remo Bufano, Marjorie Batchelder, Ralph Chesse, Duncan-Mabley, Perry Dilley, Paul McPharlin, Olga and Martin Stevens, A. Ptushko, Sue Hastings and Jerome Magon. There are also historic Javanese and Chinese shadow puppets, and puppets made by high school children, amateurs and W. P. A. workers. Many well-chosen illustrations accompany the articles.

All those who will want to order additional copies should do so before May 1. After the date of publication there will be few if any copies available. If so they will be \$1.00 the copy.

THE EDITOR'S PAGE

It is clear that America has arrived at a place in its educational growth where teachers can say with authority that art is a fundamental. It is necessary to the proper development of the individual in taking a responsible place in society. It does for the individual mentally and emotionally, what no other school activity can, and so affects the will power as to produce a discipline which is developed from within and lasts, rather than one imposed from without and is only temporary. In speaking of Art in education today, we must explain that it has an entirely different connotation than it had twenty-five years ago. Then it was considered, in general, an ornament to the curriculum, a luxury in education, an aid in giving some life, however small, to the dead subject matter of the curriculum. It was something for the school administrators to boast of and exhibit to admiring visitors. But this is not true in the best schools today.

The educator in this new attitude toward art and the creative approach to learning has as supports not only the artist but the physician, the economist and the sociologist as well. All of these know without a doubt that the artist-teacher has come to rescue American education from the lamentable direction it has taken in the past. The psychologist tells the educator that art can do for the intellect, the emotions, and the will what no other school activity can. It develops in proper co-ordination these three vital factors in the unfoldment of the personality. In the past, schools and teaching methods did not take into consideration the emotional life of the individual. In fact, emotions were to be ignored, held in abeyance, crushed out completely, if possible, thereby robbing the individual of a great capacity for cultural development. Society lost much that it might have gained from a highly sensitized citizenry. Education now does not deny the individual the right to "emote". Instead he is now taught how to "emote" through experiences in art. Any intelligent person knows that through a wise exercise of emotions come the finest qualities, good balance and full living. And within a nation of emotionally directed persons arise cultural standards of the highest order. Art in education will help to give us a society emotionally, intellectually and socially fit.

Education today is integration conscious, yet the definitions of that word vary among different persons. The only kind of integration worthy of our present day schools is the kind that happens within the individual himself, not within the teachers plans or the curriculum. Art experiences of the sort that grow out of the life of the individual, himself, and call into play his emotion, his intellect and his will—as any real activity must—will do more for the proper integration of the person than any other type of educational exercise.

Through a proper use of the emotions in art, sensitivity to things about one, awareness of the needs and rights of others result. Therefore, society finds a better, more co-operative citizen, a more socialized human being. Art, through experiences with a great variety of media, will make the individual better able to select and discriminate in the material things of life.

Much interest has developed of late in how an appreciation for art can be developed. Some still carry out a program of lectures which aim at appreciation. Sometimes this is done in narrative form with a series of human interest stories woven about the artist and the conditions under which he painted. In other cases art appreciation lectures are built around abstract principles of art which the human mind finds difficult if not impossible to understand. The artist-teacher today knows that there can be no real appreciation without some creative experience in art. He also believes that any normal individual can experience art to some degree through actual creative experience. He is convinced that participation in creative art will open up the mental processes as no other school activity can. It is on such beliefs as these that this special issue is based. The various leaders in Art Education whose articles appear this month will give further light on this matter.

This is a time for educators in America to work together. Those who know the significance of art and the creative approach to education must assert emphatically that therein lies the way to developing well rounded, socially minded individuals. Educators need to see beyond courses of study, methods and the worship of the intrinsic value of subject matter. Beyond is something immeasurably more important in giving the individual power to meet life, acquire knowledge, appreciate life about him; thereby live a full, constructive life.

Felix Payant



MUSEUMS ARE PUT TO NEW USES

A Saturday morning class of ten-year-old children at the Gallery of Fine Arts in Toronto

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HAVE IDEALS IN ART EDUCATION CHANGED?

By JEAN M. GLEAVES
ART TEACHER, WASHINGTON
SCHOOL, CINCINNATI, OHIO

Two thousand years ago in that vigorously creative period of Greek history from 509 B. C. to 338 B. C. art education was striking notes familiar to our age. We might profit by pausing in our consideration of present day aims and objectives long enough to see just what was being done at that time. Socrates, Plato and Aristotle were too busy to give much time to the arts, but they did not neglect them. They came early to know that people learn by doing things which are suitable to their age and development, that definite instructions should follow the natural inclinations of individuals, and that all learning should be related to real life activities.

Philosophy filters slowly down through the ages—each century discovering new truths in the teachings. The words of a philosopher are not as important in themselves as in the thinking which they stimulate others to do. In order to recognize the particular contributions of Socrates, Plato, and Aristotle to art education, one must know something of the status of the arts, of education in general, and of art education in their times.

For generations the tales of Homer had influenced Greek thought. They had furnished the theme of Greek legend and song, and inspiration to Greek painters and sculptors. To be versed in the subject matter was to be educated and cultured. Schools were not mentioned in Homeric Greece. Training consisted of learning practical things in the home. Kellar in his translation says:

For cattle raising, agriculture, and manufacture only the greatest respect and admiration were expressed . . . it was something of an honor to be a good workman . . . those vocations were the preservers of life and the givers of luxury. . . . Specialization of a craft is found only on the broadest lines; often the Homeric hero could turn his hand to anything with good success. . . . The first distinct specialization is that of the smith, who did almost all the work done in metals. . . . He worked in copper, gold, silver, tin and iron. . . . He sewed leather parts on shields. The regular house builder . . . was also a ship builder and made even sails; he made chairs, and worked in gold and ivory in decorating them. . . . Pottery and the potter received little attention. Basket-

weaving, rope-twisting, tanning, etc. . . . presented little specialization. . . . Spinning, combing, and weaving were done by the women and slaves at home. . . . Much of the skill of the early ages was employed in the fabrication of arms and armour. . . . We find many domestic utensils in the possession of the Greeks . . . copper and gold tripods; mixing bowls, basins, pitchers and cups of copper, silver and gold were common.¹

Between the pastoral days of Homer and the time of Aristotle six hundred years had elapsed. Changes had come about through a natural human desire for freedom, through new trade relations introducing the arts and sciences, from success in the Persian Wars, and the rise of philosophy. Schools had been established for the sons of wealthy fathers, but they were not open to slaves or even well-born women. The immediate cause for establishing schools may have been the result of learning the value of the Phoenician alphabet in recording business transactions.

Athens had developed a triple system in education consisting of (1) grammatists (reading, writing, and arithmetic); (2) kitharistis (lyre playing), and (3) parrtribes (physical training). Aristotle says painting and drawing were added to this triple system about the fourth century, although they were not universal. Previous to this were evidences of technical art instruction in the apprenticeships to sculptors, artists and potters.

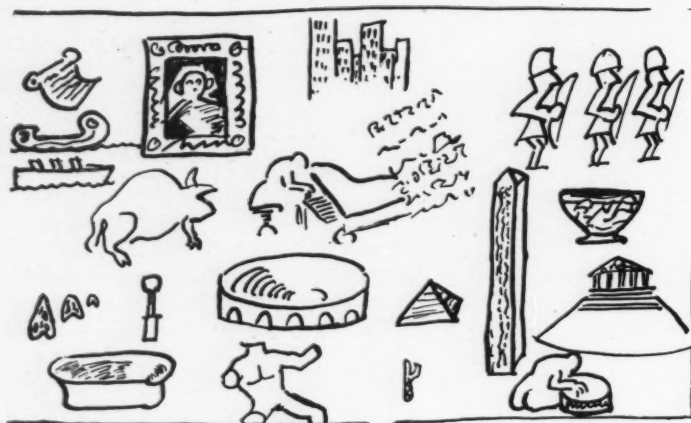
According to Aristotle, art education was recognized only by the theorists and then for two purposes² (1) for critical purposes of judgment and appreciation, and (2) for æsthetic effects in the unconscious moulding of mind to beautiful body forms.

As to methods of art teaching in this period, little is known. Paper and canvas were unknown. Practice may have been on wax tablets, but for permanence a white wood, such as boxwood, was preferred. Lead and charcoal served as media. A sponge became an eraser. Later, paint was to be used to make black and red outlines on white tablets or white outlines on black. Drawing may have been largely geometric or mechanical. Attic vases show pictures of school rooms with instruments for geometric drawing hanging on the walls.

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LOOKING FOR MEANING

By HARRY GILES
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The panorama of the life of man is stretched before us by means of the arts. When we use the term *arts* we need not think of it narrowly, in fact we cannot. It includes every activity of man which may be said to have meaning.

Those who have achieved most greatly, we call "artists". Yet the same capacities which they have used so well, are, to some measure, present in every human being. We honor an artist in five fields, like Leonardo; an artist in paint like Van Gogh; artists in stone like the Greek temple builders; artists in thinking like Socrates, even such contemporary artists in movement as Chaplin or Wigman. That is, after subjecting them to many difficulties we are content to applaud them when they triumph over all stupidity and give us something that transforms our thoughts, feelings, lives. What honor do we give to the humble beginners in the arts who are around us?

The kindly father who recently told me that he had persuaded his son to give up dreams of being a designer because artists never made much money, felt he was acting for the best, and could not understand why the boy did not take eagerly to the scientific career which his father had always wanted to follow.

Besides the menace of such a person—whom we may call by the Indian name—Man-Who-Measures-By-Money, there is another menace, equally well-meaning. This we may personify as Ladies-Who-Gush-About-Art. Such persons require lions to hunt, pictures in the society columns, and a large public following. In achieving the latter they do their harm. They are responsible for the pink-tea, long-hair, dumb-admiration-of-doubtful-qualities sort of thing in art.

Equal to both the above in damaging power to the real cause of art is the Pompous-Great-Man. He may be famous, rather than great, or he may be the sort of

person who, having once achieved something is now wallowing on the downy bed of self-adulation in a hall of mirrors. Such a person utters pronouncements, belittles would-be questioners, has it all his own way.

You can easily see through all three of these examples that there is one consummate fallacy in the reasoning, or what passes for it, that goes on in the minds of these people. They consider that achievement in art or appreciation of that achievement is something that can be done for you.



As a people, Americans do not understand what art is, or what should be the place of the artist in society. Who is to blame? To a large extent those most interested in the arts are to blame, for they have, as artists or as teachers of "art appreciation", failed to meet the questions asked of them. They have been so busy talking jargon or pursuing their own special interests that the innocent onlooker's question: "What is it for?" is treated too often as an impertinence not deserving an answer.

Nor has the situation yet been changed materially by the increasing interest in the engineering term "functional utility." First, because all who use it do not think alike. Second, because attempts to explain its meaning so often take the form of jargon applied to special interest. Perhaps no people except the wicked, naked savages may be said to understand, and even they may be said to do so because of personal and selfish motives rather than for any true realization of what they do, that will carry them beyond expediency to a steady, constructive development through their vision.

The word vision is worth using because that is what the artist has. That is why Carlyle called the artist the prophet and leader of mankind. And since I have already called the enemies of art dogmatists, by infer-

ence, at least, why not have a dogma fight? I submit the following:

That what characterizes the artist is the effort to create meaningful pattern

That any activity in the world may be carried on artistically or inartistically

That everyone in the world has some capacity for being an artist

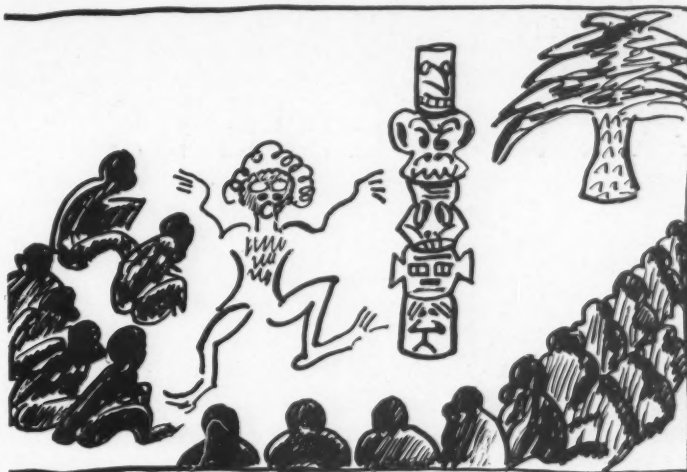
That understanding comes only (sometimes) and best (always) through participation.

You will notice the omission of such a word as "beauty" from these simple assertions with regard to art. Ogden and Richards may be thanked for freeing us from any further necessity for struggling over it since they have made it plain that "beauty" is a word we can use because we feel a certain way, not a description of static quality in the thing observed.

Create, means here, to put together elements judged suitable. The elements may not be new. The combination of them may be so. The choice of elements and their arrangement will represent all degrees of ability, and be good or bad in accordance with that ability to see a purpose and to use many or few factors in achieving it. For example, an artistic job of ditch-digging will result in a ditch of proper depth and width for its purpose. It will be done with economy of time and effort according to the ground and the tools available.

Meaningful Pattern, that is the heart of our argument. In order to understand the place of the artist in the world, you must be ready to admit that whatever meaning there is to be in the life of man must be created or discovered by him. You must be ready to cast aside the notion that meaningfulness and manna both descend upon us from heaven without effort on our part. If you do truly believe, if you have an understanding soul then you believe that from animism to the theory of relativity, from the making of clay-covered baskets to modern pottery, from the first educational designer to John Dewey, from the cave to the sky-scraper, it is the vision of how to make something that will serve man's needs, of soul and body, that has led man, the artist to "create", and you will understand that only through such creation does man continue to live in a world full of forces capable of his speedy destruction.

If man carries on his activities inartistically—without a vision, a meaningful, well-thought out pattern, he fails. His cooking utensils, ditches, houses, recreation, when they are ill-conceived and ill-made destroy themselves and often enough him, too. This would make it seem vital to our very existence to further art, all the arts—digging and government, as well as painting, music and sculpture. And it is. Because we are beginning to realize this, we are beginning to ask questions about how we can further the creation of meaningful pattern. Immediately we realize that it cannot be enforced, we think of ways of assisting its development and we say, "through education". Ex-



actly what does this mean?

We do not look at an Eskimo spear with seeing eyes until we comprehend its possibilities for use. Nor at a picture, a piece of sculpture, a building. Many there are who will want to know of what use is a painting—let us say a cubist painting or a sur-realist painting. Well, first of all, there are many such that are of no or small use. As a whole, such efforts may be compared to experiments in other fields. To begin with the experimenter has a sense of possibilities to be realized that are not being realized by contemporary methods. He experiments with methods. His experiments help him to clarify the first "sense" of possibilities. Finally, he finds either a blind alley or new grasp of purposes and new techniques. A gain for everyone is the result of all this, though all this is not useful to everyone. Now to continue.

Mechanical progress, as esoteric as any art, is ill enough understood by most of us. (How many readers know why the light goes on when you press the switch, or rather, *how*?) Yet we handle, see, hear, use mechanical things as a people far more than we do such products as Brancusi sculptures and Van Gogh pictures. Now suppose that we become medievalists like Mark Twain's Connecticut Yankee, and on riding into the castle one fine day are confronted with an itinerant peddler named Edison who describes to us the electric light and its workings. How much less would we understand of it than the little most of us now do?

We must realize, then, that if art is the creation of meanings and patterns, and that these have many varieties of expression, our people can only comprehend them by first-hand experience of them. How can this take place? How early can it take place? The modern educator answers: It can take place very early indeed, and it will take place if education in the home and at school takes the creative instead of the traditional approach.

At this point, I am likely to have trouble if I do not at once explain what every artist knows, that "creative" as opposed to traditional does not mean lack of discipline but does, instead, mean the most severe dis-

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ART TENETS

By ALFRED G. PELIKAN
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MILWAUKEE PUBLIC SCHOOLS
DIRECTOR MILWAUKEE ART INSTITUTE

Although many aims and objectives for art teaching have been listed which have included claims for art education ranging from the training of hand and eye to the building of character, with literally hundreds of objectives in between, art education is not, and I doubt if it ever can be, a panacea for the eradication of all existing evils in the world today. A perusal of some of the objectives outlined in some courses of study would lead one to believe that this is the case. There are valid objectives which have a sound basis and which are capable of proof, while many have no scientific corroboration or evidence of truth. I shall list four general objectives which, although arranged numerically, do not indicate a chronological order or sequence as to their importance, but like the studies in a well integrated program, overlap each other. These objectives are as follows: (1) To develop ability to judge and discriminate between good and bad examples of Fine and Industrial Art through proper selection, use and arrangement of material, color, and design in every day life; (2) to foster the appreciation and enjoyment of all art activities for recreative leisure and happiness; (3) to vitalize other subject matter by means of representation and construction, (4) to discover, guide, conserve and encourage those endowed with special art ability.

Commenting briefly on these objectives, I would say that in the case of the first one which deals with the education of the consumer as far as art values are concerned, more can be done by example than by precept. Schools must be well planned both as to the exterior and interior. Useless, elaborate and costly plaster ornaments for auditoria and assembly rooms, made to vie with the local gaudy cinema, must be eliminated. Color schemes which have been chosen primarily so as not to show finger marks and dirt, need not be a sickly mustard color. Woodwork showing the pattern of oak which has been stained a bright yellow and highly lacquered, does not reflect good taste, nor do many other badly designed features which are still to be found in practically every school. These are the objects which should serve as examples of good design about which we preach so much.

The necessity for developing ability to judge and discriminate between good and bad examples of fine and industrial arts is so great that it is of national importance rather than of mere local interest. A very unusual report has been prepared by the Council for

Art and Industry in England and is entitled "Education for the Consumer". This survey which was made at the request of the London Board of Trade should be in the hands of every progressive art teacher and educator because it deals almost exclusively with art in elementary and secondary school education.

The second objective which aims to foster the appreciation and enjoyment of all art activities, for recreative leisure and happiness has always had a particular appeal to me personally, because I have stressed the need for happiness in the work. It is my belief that any type of art education, particularly in the elementary schools, which does not provide a period of relaxation and pleasure for the pupil, is worthless. More harm than good has been done by teaching art through the old method of copying a drawing from one page to another. The theory that this formal exercise trains the hand and eye may be partly true, but it is a mechanical training which leaves out the essential factor in education today, that of training the mind. Mere copying does not do this and may even perpetuate bad taste through the unjudicious choice of material to be copied. The criticism has been made that the regular classroom teacher finds a great handicap in not being permitted to use a pattern. An example is herewith quoted from a letter recently received by me: "In the kindergarten the teacher wants the children to make out of wood a hobby horse. The teacher chooses to prepare a pattern of a good horse head, then have the little kindergarten children trace around this on their soft basswood before they start to saw it out with their little saws. One group of supervisors say that this is the only thing to do. To have the children draw their own original designs of a horse head would be ridiculous and even unsatisfactory from an art standpoint. The other group insists that however ridiculous it may appear, the children shall design their own horse heads."

The educational contribution which the kindergarten has made to teaching in general is highly commendable. Teachers in the kindergarten have taken into consideration the interests of the children and have so planned their program that the children may express themselves freely in order to give vent to their creative urge. To follow patterns in the kindergarten is not only educationally unsound but also kills all creativeness and requires no mental effort. Because the belief still exists that the copying of patterns

is desirable, I recently prepared an article entitled "Pink Horses and Blue Cows" in an effort to clarify and defend the imaginative drawings made by children and because it is my conviction that from the art angle it is not even necessary to color drawings of animals in a realistic manner. In an interview which I had with Professor Cizek during the summer of 1935, he again reiterated and stressed his very firm conviction that "child art" is an art in itself, entirely separate from "adult art". So convinced am I of this fact that I have urged teachers, particularly from the first to the fourth grades, not to interject themselves in the art period too much, but to permit the children absolute freedom, providing them only with the stimulus necessary to start them in the right direction. Great harm is done when the teacher decides the color scheme for the child or insists that the drawing must follow a standardized pattern. There is a place for skill and techniques but not until the child himself feels the need for them. Insistence on technical skill in drawing for everyone and the argument that it is essential to all alike, as well as the claim that it is the means for developing greater appreciation of art, will be more valid when more adults turn to drawing as a leisure time activity because of the interest aroused in the subject while they were in school.

To vitalize other subject matter by means of representation and construction. Art in the public schools becomes more purposeful when it is considered in relation to life, which, of course, includes all school activities. The teaching of subject matter isolated and disconnected does not make for a well-rounded individual. There are times when drawing and construction can be utilized and when it is advisable that definite directions be followed. This, however, has little or nothing to do with art. It is like writing. Older children should learn to draw with some facility in order to express themselves graphically at times when such graphic expression is needed. This type of expression should not, however, be confused with creative ability. It may involve a certain amount of co-ordination of hand and eye, but its relative merit to the individual in general is similar to the value which we place on a dictionary. Not everyone has or needs the skill necessary for making accurate drawings, whereas everyone does need to exercise judgment and discrimination in the selection of good design. Children who have little imagination but certain manipulative skill should be encouraged to use this skill. This ability may be utilized to create interest in or to vitalize other subjects. The drawing of maps, for instance, other than purely pictorial maps, requires that definite symbols and colors be followed which cannot be changed at will. There are times, however, when art may be correlated with geography in which both the art and geography can have a definite educational correlation. An example may be the making of a booklet or folder on which an accurate drawing of a group of states is required. There is still the problem of the

selection as to the best proportion for the cover, the careful choice of color, the proper placing of the border and the spacing of the lettering, all of which must be so planned as to make a harmonious and pleasing unit. There need be no quarrel in this case between the copying of the map and its application to a booklet cover. The quarrel is with the copying of patterns which presumably are chosen as examples of art and which are intended to supplant the child's own conception. Quoting again from the letter of a city superintendent of schools: "In the case of the kindergarten example, those advocating the use of a pattern for the horse head say that the finished product is much better, that this is the way it is done commercially in life, that most of these children aren't going to be designers of wood carved objects, that to experiment on various pieces of wood in an effort to get something that might somewhat resemble a horse head would be wasteful of materials and that finally, fine techniques of pure originality of design is ridiculous with children of that age. Those who have offered arguments in the support of the use of patterns under certain conditions and with certain restrictions claim that that is true to a life situation. That dressmakers and even draftsmen employed in our finest laboratories designing parts for *automobiles, radios, and other products of the modern world*, are using patterns in various ways." My answer to this would be as follows: Who is to enjoy the pattern of the horse's head on the finished product, the teacher or the child? Who is ridiculous, the child because he insists upon having his own symbol of the horse's head for a hobby horse, or the teacher who has the set realistic pattern for the horse? As far as art is concerned, this insistence on freedom for the child should need little or no defense. History has shown us what has survived in sculpture and in painting and what is considered art. Egypt, Assyria, Persia, China and many other civilizations whose great art epochs are well known to us have used the head of a horse in their art, but not according to a realistic or standardized pattern. The second point to the effect that "*automobiles, radios, and other products of the modern world, are using patterns in various ways*" seems to me to be an argument not in favor, but rather against the use of patterns in schools. There is no educational value in following a pattern, and certainly no value as far as art is concerned. The very fact that so little opportunity is given to individuals in industry for creative expression is the very reason that we should make some provision for self-expression in our schools, unless we wish to produce a nation of automations who have been conditioned to follow a set pattern in every life situation.

To discover, guide, conserve and encourage those endowed with art ability. In order to conserve the talent which we have in America it is necessary that we recognize art talent early in the public schools. It is even more necessary that we do not destroy this tal-

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OIL PAINTING

This picture called "Regal Lilies" was made by Clara L. Deike of West High School, Cleveland.

ARTIST-TEACHERS OF CLEVELAND

By ALFRED HOWELL
DIRECTOR OF ART
CLEVELAND PUBLIC SCHOOLS

The artist teacher comes into the picture as a newly created personality, not alone in the fact that she may be endowed with creative and technical ability, but because she realizes, as never before, the broad implications of her subject. She becomes a new force in the social pattern, informing herself through her own artistic expression, and evoking in the public a spirit of confidence. The growing confidence in the work of the art teacher is due to an increasing public recognition of the vital place that art has in the economy of living.

The first public exhibition of the work of the Art Teachers of Cleveland was recently held in this city. It included work representing about seventy per cent of the teaching force and was an innovation in the life of the community. About three hundred works were shown including paintings, sculpture, etchings, prints and a wide variety of crafts. It is not my intention to enter into any critical analysis of the exhibit but rather to emphasize its significance in the general development of our art programme in Cleveland and to define the work of the teacher in its rela-



SONG OF THE STARS

This sculpture group is the work of Alfred Howell, Director of Art, Cleveland, Ohio.

tion to the community as a whole. After viewing the exhibit, one is convinced of the vitality and progressive attitude of the modern art teacher in a period when we are not only moving but are actually being propelled into an artistic productivity unequalled in the history of the teaching profession. The teacher of today, approaching her subject with understanding, exploring the innate possibilities of the student, is faced with a veritable challenge to her creative power.

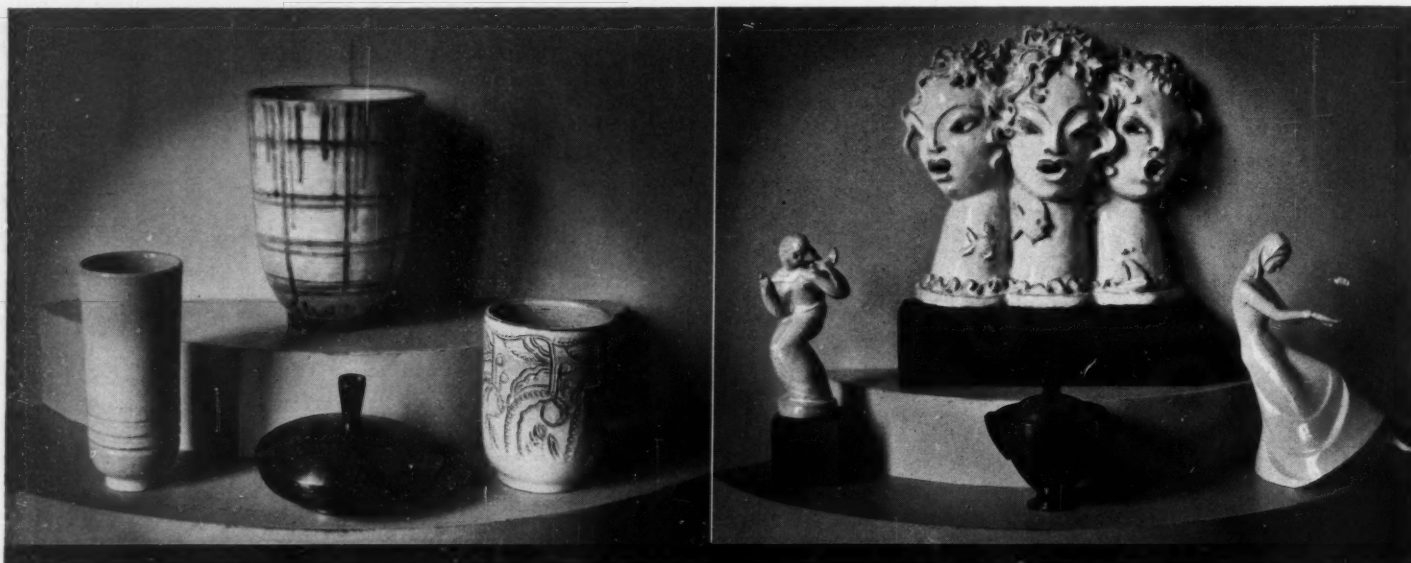
Since the curve of art is moving definitely in the direction of higher appreciation, the modern art teacher becomes an integrating force in the whole plan of modern education. Slowly but surely she has emerged from a dull insipid period of dilettantism to a point where she has reinforced her position in a way that commands respect and admiration. The business of art should provide refreshment for our vitality, seizing the daily opportunity for some form of creative expression. As the daily spectacle moves before us we see in art one of the most potent forces in civilization. Accepting this as a fact, the ideal teacher seeks not only through induction to draw out from the student the creative ability he or she may possess, but constantly strives for self-expression on her own part. For many years education has concerned itself with too much "intake" and not enough "outlet"; too much "imposition" and not sufficient "expression". Education demands not only the freeing of the student from the inertia which results from overdoses of information, but a quickening of the imagination which alone can provide the satisfactions for skill hunger.

The Cleveland exhibit served as an inspiration not only to teachers and students but also to the public. It revealed the role the modern art teacher is playing as a creative artist. The three hundred works showed a wide scope of effort and versatility, ranging from landscapes to complex figure compositions, the many processes of black and white production, sculpture in the round, ceramics, metalwork and jewelry, book-binding, textiles and manuscripts. The discovery and use of new techniques and materials involving greater study of the design problem, together with greater emphasis on significant form, were clearly demonstrated. New materials demand new forms. Modern art requires a dress consistent with modern living, for casting aside the masquerade of outworn convention it concerns itself with fundamental necessities. If material weilds authority over the design of an object in its construction and utility, then a frank statement of material and its possibilities should be made without any attempt to conceal its real purpose. If the exhibit showed strength in the crafts it was due primarily to the fact that materials were intelligently applied to purpose. The domination of the creative purpose in the work revealed the type of teacher who no longer takes the line of least resistance through doing that which is superficially clever and dexterous, but one whose growth comes on the tide of creative intelligence. This deep-seated thing we call art is more powerful than physical force; it embraces the world of imagination. The modern art teacher who is alive to the possibilities of her work will be constantly striving to solve new problems, exploring new materials and the different means of expression. The exhibit was noteworthy in this respect: variety in technique, purpose and function, revealing the artist in a new exploratory mood. The happy medium, so energetically striven for, between the fine and indus-

trial arts appears to have been well expressed. We look with increasing interest at the ever widening scope of the crafts and their relation to the design problem. The constructive mind and imagination of the progressive art teacher must see the problem whole and must establish ideas that have permanent value. We are in danger of being trapped by that which happens to be "the mode". This often results in the acquiring of an easy facility involving little or no experiment. The work of the teacher can only be modern when it is consistent with intellectual and emotional experiences which grow out of a living personality attuned to living problems. The fruits of experiment over the last two or three decades are now being felt and seen through the more fearless attack upon the creative design problem. We rejoice that in an age of regimentation caused through the prepon-

need for its possession. The lack of a sense of possession on the part of the public has resulted in a passive and careless appreciation. If the art teacher can break down the "walls of partition" that stand between the public and its enjoyment of art, a definite step in the right direction will have been taken.

The Cleveland exhibit will have done much to draw the public nearer to the teacher's problem. The many thousands who passed before the work evinced a keen interest and understanding of its purposes. Society is perhaps better disposed toward matters artistic at the present time than for many years past. This is inevitable because education is more liberally disposed toward a broader aesthetic programme. It should not be an experimental ground for morbid and neurotic temperaments, seeking through the medium of eccentricity to gain applause, but a way of life, in which all



CERAMICS • COPPER AND WOOD PIECES • BY CLEVELAND TEACHERS
Harold Hunsicker, Alice Ayars, Charles Jeffrey, Thelma Frazier, Elizabeth Joiner

derance of the machine and the worship of machine-like organization, the art teacher may retain a fundamental individuality that in turn recognizes the individual differences in the student. It is probably the objective expression of subjective feeling; spontaneity and freshness, combined with a logical use of materials that distinguished the Cleveland exhibit and gave it a character all its own. The creative efforts of the teacher give emphasis to the fact that art is accessible to all; a common thing that is concerned with the routine things of life. The liberation of the art teacher from the old order of things has brought about a recognition of her prerogative in the wider educational field and her relationship to a community needing a richer application of art. The confidence of the public will be greatly enhanced when it recognizes that those who are guiding the youth of today are themselves creative artists. The public must be made aware of the presence of art and the

may participate. The public seeks release from the tangled and confused mass that has characterized much of modern art, and looks for that which is based upon sound, constructive principles, which alone can evoke aesthetic pleasure. We shall put less emphasis upon the label and move upon the intrinsic value of a product that is intensely alive with an inner meaning.

The successful teacher is not concerned with the embroideries of truth but with the deeper realities of her subject; the externalization of true artistic feeling as opposed to restlessness and superficiality. She should awaken a sense of power of the universal relationship of art in its varied manifestations. The desire of the art teaching profession should be to bring about the universal functioning of art, and this should be no mere Utopian dream but a practical necessity, responding to the needs of society with a keen mental freshness and a balanced range of activity.

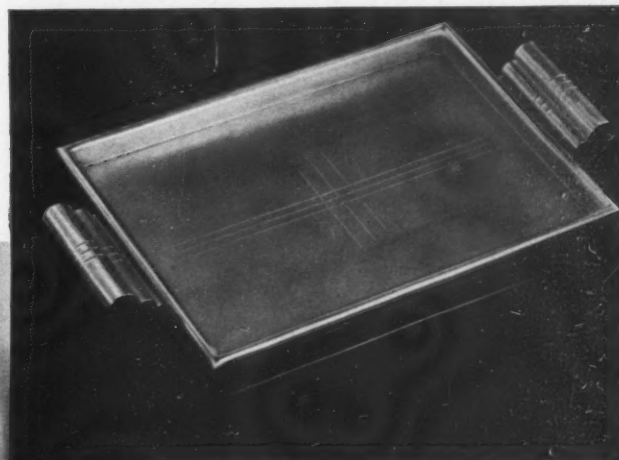
The vital art of America today, the art that reflects and in turn furthers a typical modern way of living, is in designed machines and mass-produced articles. The photographs illustrate phases of this art from a power yacht to plumbing and cake-tray. These objects are being designed by artists drafted by industry from other fields. In the accompanying article Sheldon Cheney discusses the need for a school to prepare designers for this sort of creative art work, designers grounded both in free design and in mastery of new materials and technical shop practice.



Above • Ocean Liner
Norman Bel-Geddes



Right • Plumbing Fix-
tures • George Sakier



Above • Tray
Norman Bel-Geddes

INDUSTRY CHALLENGES EDUCATION

By SHELDON CHENEY

What is most needed in this country today in the field of so-called art education is an entirely new institution justifying the name "industrial art school". Here students will receive, in balanced measure, training in creative design and actual work-experience in art as it vitally is, as it has become (one fears) despite the sequestered educators: art geared to industry, turning out countless designed products in factories using the machine-tool for mass production. The industrial plant is where the arts of today most truly live, where they reflect and express a typically contemporary way of life. By contrast they spotlight the rather sterile art philosophy and art teaching of recent days. No more challenging problem exists than that of bringing together creative art and productive machined industry.

Why is there no school even distantly preparing students for the task of designing machine-made objects?

Why no training ground for the artists who will be called upon to shape and "style" the common man's cigarette case and automobile, bathtub and toaster, clock and telephone instrument? (The little group of industrial designers now so much in the public eye, some of them spectacularly successful, were not schooled specifically for this work. They were drawn from the fields of stage decoration, graphic design, architecture, interior decoration and fashion design; in short, hardly one was trained in manufacturing technique, in use of the mechanized tools of production. The group as a whole has had to meet industry's criticism that it leans perilously to the side of dressing and two-dimensional "styling".)

How did the country come to this situation of an immense design job to be done and not one school specifically training artists to do it? Why this

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THE PLACE OF ART IN THE ACTIVITY CURRICULUM

By ELIZABETH WELLS ROBERTSON
DIRECTOR OF ART
CHICAGO PUBLIC SCHOOLS

Every good sermon must have a text. My text today is a parable, a story, a true story of a modern child whose mother is a very good artist. The mother was painting a portrait and was also giving criticism to some adults who were painting a difficult still-life group of various kinds of gourds and squashes. They were all busily at work in this young woman's studio on the top of her house in Ravinia. The six-year-old daughter of the artist-teacher had been given a real canvas about 18"x24" and a palette with oil paints as a reward for some especially worthy act. On this canvas the six-year-old Marylee was painting a fine red house. She had cut into her space splendidly. Her red brick house filled the canvas exceedingly well. Her chimney was at right angles to the roof as all good children like to make their chimneys. Blue smoke curled in lovely rings from the chimney in a border-like effect across the top of the canvas. She had painted window-boxes in her windows and flowers in the boxes. Across the lower space she had painted a row of quaint stiff red flowers with green leaves. She had started a tree and was working upon the branches when one of the women in great discouragement put down her brush, and with a long sigh looked up from her painting and said: "Oh dear, this is so hard."

Marylee, without looking up from her tree, said quietly and seriously: "It is hard when you are painting what you are seeing, but it is not hard when you are painting what you are thinking."

Marylee was expressing herself on her canvas as she had thought her house to be, not as any particular house actually appeared to her, even in her memory. She expressed the whole theory of creative arts in an activity curriculum when she said: "It is hard when you are painting what you are seeing, but it is not hard when you are painting what you are thinking." To think first and express the thought is what all contemporary art education is after now. The child's world is largely a world of his own experiences. He is not a small adult and adult things must not be expected of him. A child does not reason things out, nor does he recognize rules. He does things because he wants to do them with impulsive interest. Art education must give an opportunity to the smallest

child to express himself unhampered by dictation from any adult. He must be given time and an opportunity to grow naturally but surely. In thus expressing life as he himself sees and feels it, he develops the inner self which, after all, is the most precious thing in life.

The Art Department of the Public Schools of Chicago firmly believes in creative art for every child as a means which the child uses to express in form, line and color his emotions, his imaginations, his own individual thoughts and feelings about his own world. In the new course about to be published the aim of child-art is "to preserve and strengthen the power of expression; therefore, the criterion of child-art is its imaginative quality—its individuality." The motivating force is the child's desire to express himself, to create something for the first time.

With this desire to create there must be courage and opportunity to express one's own thoughts, experiences and emotions. These two things, courage and opportunity to create, will give an inner sense of freedom and release that helps so much in making a well balanced personality. Sincerity of idea and sincerity in expression are of utmost necessity. The seriousness of Marylee when she made her precious statement attests to the sincerity of the creative child when she is busy. This seriousness of purpose and sincerity of expression can easily be lost unless the teacher be very wise and sympathetic. The teacher must realize the almost sacred necessity of keeping faith with the creative spirit within the child. She herself must have the spirit of the creative artist so that she may be sensitive to the reaching out of the child struggling earnestly to release that which is within. Every little child has the potentialities of an artist but he must be given time and freedom to express himself as he wishes to and not as someone else wishes that he might. The wise teacher guides rather than directs the discussions so that children recall vivid experiences or imagine entirely new ones. It is the business of the teacher to interest the child in desiring new experiences and in wanting to know the best ways of doing things.

The child should be given freedom to use whatever medium he needs for the expression of the thought.



A COMPOSITION IN COLOR CHALK

This picture was made by seventh grade pupils of the Parkman School of Chicago.

In the new schools he is given an opportunity to move about and select from easily accessible materials just that which is best suited to his purpose. There should be clay, crayon, chalk, paints, brushes and papers of all kinds and colors. That medium is best which the child finds best suited to his needs. With given opportunity and freedom and whatever materials he needs, he is ready to start, provided he has the idea—the mental picture—which is his very own and no one's else.

The child in a school with an activity curriculum lives as he lives at home and the needs and desires for his art expression are closely allied with his natural life. Details of family life appear in the subject matter of his art.

With the very small child the first art experience may come through clay. The value of clay as a medium is twofold: first, because it is completely plastic and second, because he may make things in the round. The little child loves to feel things. The first thing that the little child makes is a nice round ball which he pulls into something resembling something in his

life, perhaps a piece of fruit or perhaps a dog or cat or duck. Then comes the great desire to make fantastic animals by pulling out a bit for the head, the legs, the arms, etc. The clay may be plasticine or water clay. Water clay is best because when dried hard it may be colored with tempera paint and shel-laced. The children at the Spalding School for Crippled Children have made interesting animals and figures which have been fired and glazed.

A potter who was formerly with Minton in England has been working with W. P. A. in firing and glazing. One result in the finished article of fine workmanship is the appreciation and satisfaction it gives the child, especially the crippled child.

Art in the activity curriculum will include landscapes because of the fine opportunity they give for the play of the imagination and the first hand knowledge and love the child has for nature and the great out-of-doors. These imaginary scenes sometimes mean a well loved spot to the creative child and he calls on memory to help him fix his image. In Chicago the children like to express their own neighborhoods,



A SPORTING COMPOSITION

This panel was made by John Maltesse and Louis Caïta, seventh grade pupils of the Jefferson School, Chicago; Miss Bertha Corvan, Supervisor

thus giving to a collection of drawings from various parts of the city a very interesting cross section of it. Skyscrapers, Maxwell Street fish markets, the big jack-knife bridge, the cock fights in the backyards of the homes in Mexican neighborhoods, are there with the intimate gardens of the bungalows on the edge of the Forest Preserves.

Childhood, close as it is to nature, loves animals, and it loves to picture its pets. This deep rooted love of animals is manifest in the joy children find in painting birds, rabbits, dogs, cats and other household pets. There is a wealth of possibilities in art in painting or drawing these dearly beloved animal friends.

Children take a great delight in making portraits of people. There was a time when the teacher of yesterday said: "Draw just ovals for faces, do not make any eyes, noses or mouths in your people." Now the teacher encourages the children to show their reactions to the character and personal traits of their family, friends and public persons. Ever responsive as children are to the whole rather than the part, they portray the essentials and omit the insignificant. In making portraits children like to draw each other. This gives a wholesome fund of materials.

The wise and sympathetic teacher recognizes a widely varied æsthetic response in any group of human beings and she gives the more matter of fact child full opportunity to express his interest in the mechanics that have contributed their share to modern material progress. "Things that Go" make a strong appeal to this type of child. Hence we have

all sorts of trains, automobiles, airplanes, boats and other means of transportation.

Most children love flowers and when they are left untrammelled and when they are permitted to express in their own way their reactions to flowers, they revel in the opportunity to compose flower pictures which express their joy in beautiful form and color.

This love of form and color plus a good deal of imagination goes into the making of designs. Children find great pleasure in creating new forms, playing with lines and spaces and shapes with various colors and values. As children develop sensitiveness to form, color and arrangement, they delight in flights of fancy and play that can be developed into beautiful designs and compositions. Sometimes these interesting designs find uses as ornament for articles the children make. However, often times the ornamentation is of the least value of an object made as the imagination works out a finely constructed thing, whether it be a kite, an umbrella, or a fan.

Children's feeling for design and their sense of the dramatic furnish a rich source of inspiration for creating the amusing or the grotesque in masks, puppets and marionettes. These dramatic enterprises bring into use imagination and the creative spirit in the backgrounds and in the dress of the marionettes. Stage settings and properties are fine means of outlet for art in an activity curriculum. The stage, backdrops and sides in the assemblies may all be made, as well as child-sized theatres of the class room.

Art in an activity curriculum is seen the moment



PANELS BY EIGHTH GRADE CHILDREN

These three compositions are from the Brodwell School of Chicago and were done under the supervision of Miss Edna Weston

one steps into the school building. It is on the walls, on easels, on bulletin boards, charts, in exhibit cases, in class books and in notebooks. All these show how art is integrated into the new units of work in the curriculum. Art carries over into the social studies in many, many ways. A class may model in clay a medieval castle or a Grecian temple depending upon its needs. Application of the same principle is found in science and arithmetic.

The use of literary and historical subjects as inspiration of art expression is not new in the schools, but where the children have been encouraged to express themselves freely using their own imaginations, the results have been much more powerful than the poor, weak attempts so often taken from books, most of which are entirely unchildlike in their illustrations.

The art aspect of every subject is being developed in our best schools. Masques, plays, all sorts of dramatics require all sorts of decorative arts, which proves that art in an activity curriculum is susceptible of development into a multiplicity of materials. The art element enters not per se but to enrich the made thing.

Art possibilities enter in etching, linoleum block printing, wood carving, clay modeling, toy making, soap sculpture, making of masks, blueprints, etc. The crafts all may be used not alone for the fun of it. The stimulation of imagination that works out its solution with tools and materials; that finds and uses native materials; that gives a desire for greater refinement in the finished product and a greater respect for the craftsmanship in an expert—this imaginative stimula-

tion brings us lasting art values.

The impulse then in art in an activity curriculum is to put into outward form something which exists in the mind. The conscious end is not necessarily beauty, but in the hands of most children beauty will result.

Hughs Mearns says: "That the modern discovery of the child as artist is coincident with the realization of the beauty of primitive art generally. The child is a genuine primitive. He must have materials and his surroundings must be such as to call his effort worthy; he is susceptible to condemnation and will give up all his precious art and lose one of the most gracious of nature's gifts—for alas, it may be easily lost—if his overlords command. The art of the uncivilized tribes, ancient and modern, is just that untutored art of our own children. And now that we are treasuring every trace of the craft of primitive peoples in Africa, Mexico, Egypt and the South Seas, it is fitting that our educational leaders should be rediscovering with joy and understanding our own small natives."

When the Western Arts Association met in Chicago last year for the first time in fifteen years, there was a very large exhibit of the art work of the children of the Public Schools at Marshall Field's store. We still hear wonderful echoes of that exhibit, of the freedom of it, of the joy of it all. Many important educators in America, including Harold Rugg, were there. They all expressed surprise and delight that in a city as huge as Chicago there should be creative art. We have a great deal of it and there will be more as soon as teachers and principals are released themselves.

Children at work in the
Robinson Junior High
School of Toledo, Ohio



PLANNING FOR THE NEW ART PROGRAM

By ELIZABETH GILMARTIN
Director of Art Ed., Toledo, O.

Education changes, it shifts and reshapes with a changing civilization. We find it difficult to keep up with the procession of ideas whirling across the educational horizon. We find it difficult to be discriminating when one plan after another hurls into print and from the platform. It is easy to be bewildered when things move swiftly and from all directions. Confusion under the circumstances is natural. Realize this and we will gain confidence in our ability to choose good workable ideas from the mass of those presented with insistent rapidity.

It isn't alone the confusion of many plans that holds us inert and reluctant to commit ourselves to the new education, but a thoroughly bad art heritage entangles us in traditional thought and practice. But other educational groups have an equally bad heritage and we have a tremendous advantage in that we are dealing with a force that is in its essence creative.

Fully conscious of our archaic inheritance and sure in our ability to choose ideas with discrimination, it is possible to form a workable philosophy. A philosophy isn't something that someone hands us, though we may get it from other people. It is something we believe in; it grows up within us. Philosophy isn't static. It changes and widens or narrows or faces completely about. Modern philosophy is not apart from practice; it dictates practice and is one with it. Fortunately, most of us have an educational philosophy that parallels the new ways, one that is rich in its

sympathy with new ideas. It should be a practical philosophy shaping practical plans.

John Dewey presents such a philosophy for our consideration when he says: "Each individual is a personality that must be respected, and education in a democracy must guarantee to each child, without discrimination, the development of a complete personality." Everything we need in the way of reason for an enriched art program is in that profound thought. Without question the books a child reads, the games he plays, the music he hears, the beauty he sees, add much to his personality. We are immediately concerned with the last but we cannot ignore the others.

They make life rich in experience.

They make his days interesting to live.

They keep him from being dull.

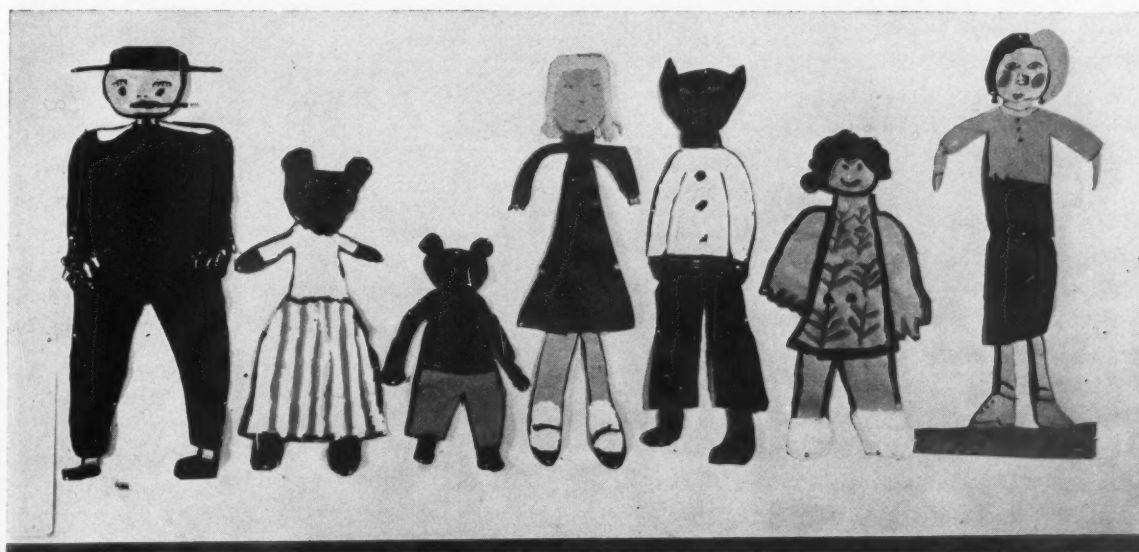
Like bright bands on a moving top they fuse to contribute to a vibrant child personality.

Even though we believe professionally in the fundamental value of art in childhood education another factor may enter in to limit our program. This limiting element is the usual community feeling that a school program which gives cultural experiences the dignity of full place in the curriculum is an impractical one. I say "feeling" because the reaction is largely emotional, a sensation of genuine fear that children will not be able to earn a living if they "waste time" with things that are cultural. This problem must be met. The solution is parent education which



CHILDREN'S CLASSES AT TOLEDO MUSEUM

A group of very young children are shown at work in the illustration above. The arrival of Santa Claus at the top explains the nature of the project.



Some of these figures are four feet high and were made to use in setting shown above

should be based, in this instance, not on art's utility; that is another matter. We cannot break down this attitude of fear induced by economic necessity until we convince the community that every child is entitled to a happy life and that complete living contributes to the world's work on the one hand, and one's own rich experience on the other.

If we accept Dr. Dewey's premise which establishes art as fine experience, if we have the understanding of parents, we are definitely committed to our greatest objective: to build within the personality of the child a love of beauty, and a desire to express it. His life will be happier, his personality richer. If we would build simply, we must of necessity give a great deal of attention to art beginnings.

It is difficult to start all over again in the new ways with students in adolescent years. But the natural independence of young children, their total disregard of consequences, and their absorbing interest in what they are doing themselves to the exclusion of everything else, is an open door to self expression, and a natural approach to the development of the individual. On these natural traits of early childhood can be built creative habits. However these creative habits will not come to a fine full expression unless we allow the small child full sway in his instinct for "play". Meet him on his own ground, have a flexible stimulating plan and he will go beyond anything we anticipate. This early experience will give him power and confidence and fine attitudes.

However, it is self evident that in planning the new art program we cannot place all our emphasis in the next ten years on the young child and his creative development. We must reckon immediately with older children who are ready to follow us if we give them stimulating leadership. We know above all things that they must not be allowed to wallow in pointless self expression, or they will walk out on us.

Many of us have lived through the period when art was a pleasant way to amuse children bored with a dull school routine. We recall the years when it trained a few to paint bad still life or sentimental flower studies. We admit reluctantly that appreciation under the old plan was not appreciation at all. At its best it was art history, at its worst it established a sentimental attitude toward the artist and his sentimental subject. It built no standards for judgment.

Fine basic ideas have come to take the place of this shallow procedure. Briefly stated they are these:

1. That elements of design are clear and defined.
2. That beauty is based on fundamental principles.
3. That crafts have grown out of a man's necessity.

These ideas have come through years of pioneering in art education. They have crystalized opinion on structural design. We can accept them as an intellectual basis for really vital work. They will be an indispensable aid in the realization of our second objective: establishing a basis for fine art judgments. In the years just behind us these tenets have controlled ex-

pression to such an extent that they have been ends in themselves. Now, as a means, they must release creative power.

I have seen several carefully planned programs release adolescent children from shyly stupid, devitalized work to forceful expressions with unexpected and interesting flares of individuality. These programs were based on the fact that emotionally the adolescent is turned in upon himself. With this in mind, a series of problems was planned as an experiment with the child himself as the focal point. There was a conscious effort here to use his environment as a basis for stimulation, so he was assured that criticism for the time being was suspended. He was free to draw as he pleased, and what he pleased under the general assignment.

These assignments were suggested:

1. Draw a truthful chalk picture of yourself doing something that interests you greatly.
2. Draw yourself at work with your family, or on an excursion with your family.
3. My father works.
4. My mother works.
5. My neighborhood.
6. My school works and plays.

With criticism suspended the most amazing things were produced. They could not be judged by traditional rules. The children portrayed not the usual vacuous abstractions, but scenes rich in intimate detail. They were arrestingly original in quality of color and design and were revealing in their social implications. Absorbed in themselves as important charac-

Children painting at the Toledo School of Design.



ters they drew forcefully. The stark realism of "father's work" had dignity. In boiler room and office, as milkman and lineman, on trucks and trains, in factories and shops, his activity became a record of industrial Toledo and went rightfully on the walls of the social science department.

In the new education we speak of meeting children on their own ground. A child's ideas of humor and tragedy, his seriousness about life as it is, his clowning and slap-stick are direct and personal. They can set the pace for the release of stiff inhibiting expressions. A class steeped in traditional figure drawing to no avail, found such a release at Halloween time when these assignments were suggested.

1. Draw your own head as you would like to "make it up" for Hallowe'en. Exaggerate any feature but keep a unity. Do not resort to cheap tricks.
2. Draw your own head again and with it the heads of four of your friends "made up" for the school carnival.
3. Draw large figures of people at the carnival. Show people widely different in character.

Encouraged to draw freely all inhibition fell away, and wild, fierce and funny drawings appeared. This class now goes on with another assignment built on the keen interest of all concerned: the "big days" of our school. For only a lesson they returned to the meager, stilted way of drawing, but a quick compari-

son with the strange, free funny things of the previous problem and they were off again completely absorbed in their own importance in relation to school activities.

Children's concern with curricular experience may be a source of fine problems. We find them tremendously interested in science and ready to express their ideas, particularly in natural science. They grasp scientific knowledge eagerly and the transfer of enthusiasm is easily made to the portrayal of various scientific interests. The ideas surrounding "water life" always catch the imagination of young expressionists. They are unusually stimulating as a problem when a certain amount of research is considered advisable as a new experience.

Through all our experiments we must work to so establish the laws of beauty within the child's consciousness that he may use them selectively to establish standards, or creatively to express ideas.

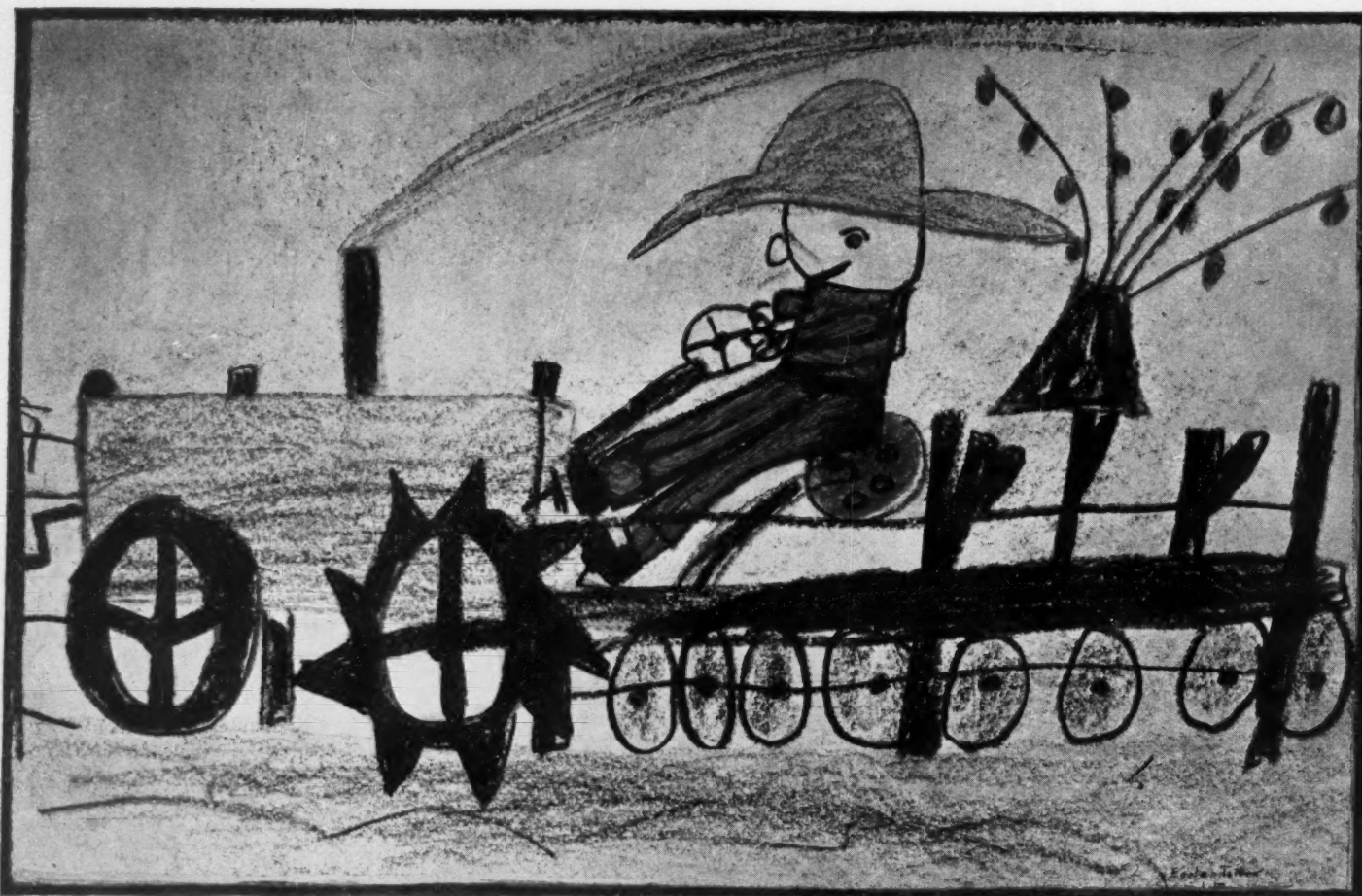
One thing more we must do if we are to plan wisely in this new day. We must work closely with the new leaders in the field of the curriculum. They base their work on the social needs of our time. We must work with the psychologist who sees in the arts, the way of vitalizing the school life of the child. We acknowledge our debt to the fine leadership in other fields, but we ourselves must assume the responsibility of planning the new art program.



A CLASS IN COSTUME DESIGN

AT TRAPHAGEN
SCHOOL, NEW YORK

Each student is holding her own design for a costume for the Beaux Arts Ball.



Farming in the state of Delaware
as a third grade child expresses it

THE YOUNG CHILD AND HIS ART

By RACHEL W. TAYLOR
DIRECTOR OF ART
STATE OF DELAWARE

What is your philosophy regarding the part art should play in the life of the young child? What are your theories regarding the techniques of teaching art, particularly in the primary grades? These questions as answered by what is actually taking place in the classrooms throughout the country present a battlefield of opposing ideas and practices.

Here is a teacher who is an apostle of freedom in every sense of the word. Her children are merely exposed to art materials. They may draw, model or paint when they choose, what they choose, and as they choose. The thing of importance is that they shall be free to create from within, that they shall not be subjected to influences from without.

In the next school we find a teacher who is appreciative of the "natural sense of design" which is common to all children. She starts her pupils by having them combine colors on paper in ways that are interesting to them. Later they make "color spots" arranging them in any patterns they see fit. Next they paint

pictures from imagination, with the emphasis on the making of the pattern, just as the "color spots" had made a pattern.

Another teacher is wedded to the value of discipline. To have the children work only from imagination is to allow them to get into lazy, slovenly habits. Instead, they must build up a vocabulary of conventional forms, they must learn to draw neatly and accurately. Across the hall from her is an extremist along these same lines. She has become so interested in visible, material results that her chief interest is in technique and it is for adult standards that the children are forced to aspire.

Standing on the side lines of these groups of teachers there still remains an army of others, who without thought regarding either the nature or needs of the child resort to the use of patterns or step-by-step dictations. If they have an objective in mind it would seem to be that of the factory manager—to turn out articles that are as mechanically alike as is pos-



THE WIND

A second grade child tells how
the wind blows in Delaware

FOR APRIL

sible. There are still schools in which November is featured by forty drawings of turkeys, remarkable copies of a picture which was published in a current magazine, and February by the "cherry tree, hatchet" designs.

Even before the child enters school, participation in art activities is as natural an outlet as is play. Then why not assume that the responsibility of the teacher is discharged when she provides time and materials for this form of free self expression? Study shows that it is the exceptional rather than the average child who continues to grow, under this method alone, at least in the public school situation. Children do like to express themselves, and the mere presence of materials may be sufficient incentive to keep alive their desires for this form of expression. But like adults they must have "something to say." It is in the school rooms where the teachers are, in subtle ways, helping the children to be more conscious of the significance of the things which are happening right about them, or through the imagination helping them to live the experiences of those of other lands and ages that art expression flourishes. It is true that a child should create "from within," but what is there within? There is only that which has accumulated due to contacts and experiences with the outside, modified always by the individual characteristics which have been inherited. Contact with outside ideas is inevitable. May we not assume then that it is the responsibility of the teacher to so enrich the life of the child that he will bubble over with things he wants to tell or share?

When the art supervisor goes into a classroom where real activities are being carried on in connection with the home, the community, or some other unit, her task is a simple one. The happiness of the play spirit prevails, but the first graders who have built and furnished their house to satisfy their own needs now are living seriously. Due to this experience, life in their own homes takes on new meanings. Each child because of the reality of his own experiences has ideas, has something to say! This is equally true of those in the other grades. It is true of the second graders who have been studying the helpers in their community, who have been to visit some of the places in which these helpers work, who perhaps on the floor have built a model of the community. Even the fourth graders have experienced in a very real way the life of the Early Egyptians, although this had to be done through an imaginary trip.

In many cases where Art Education has not contributed as it should in the life of the young child, the fault has been with the fact that enough has not been done to set the stage, to enrich the experiences. When a child is bursting with interesting "doings," great desires are born to share his ideas with others.

Guiding him in the manner of accomplishing this is a simple matter indeed, provided the teacher has first, an appreciation of the precious quality of the child's

individuality, and second, a desire to enjoy and appreciate the child's point of view. In some cases before the child expresses his ideas on paper, time may be spent to advantage by having him dramatize the story or idea. Oftentimes painting on the blackboard also helps. In doing this, water is all that is necessary. Brushes may be used but even more bodily freedom comes when he dips his fingers in the water and paints directly with them.

When he works with crayons, chalk or brush, it is natural for him to aim to tell a story. The story may be told for mother, for children in another room or school, for the decoration of the room, for his personal satisfaction—in fact for any purpose which seems legitimate to the child. By studying his pictures and those of his classmates he soon discovers others can understand his story best when he makes it big enough to fill the paper and when he speaks out loudly and doesn't whisper. (Makes each color stand out.) He likewise finds people are much more interested if he tells his own story in his own way, instead of repeating the same thing someone else has said.

Most children have a natural sense of design. The skillful teacher quietly but repeatedly shows pleasure in the various ways in which this manifests itself. "Jane had a big empty space on this side of her paper. I am glad she added another tree. Now her picture is well balanced." "John used a lot of red in this part of his picture so he has echoed it over here. What a good idea that was!" By thus making children aware of the beautiful things which they do unconsciously an appreciation of design which will be of help in later years may be built up in a very natural way.

During these years of depression, I have been interested especially in studying the children. I have been in many classrooms, some of which were crowded. Oftentimes I have seen each child in the room so intent on an art activity that he was radiantly happy and absolutely unconscious of all else. At home he may have been the victim of circumstances, due to the results of confusion, insecurity or actual need which had descended upon the family. Here he is a respected member of a group because he is able to express himself in a way that meets with his own satisfaction and with that of his associates. When I see groups of children bubbling over with joy that comes from individual satisfactions in art experiences, when I see them expressing their own ideas in a frank, sincere way, when I see them tolerant and respectful of the work of others I feel that the part art plays in relation to their lives accords with my personal philosophy.

The frank ideas and expressions of a child are never monotonous. In them the understanding adult may find new vision and inspiration. Let us help the child to explore and gather knowledge in the spirit of play and in the seriousness of work. Then let us give him a chance to express his own feelings and ideas. Let us do this both for his sake and our own.



OUR GROCER

A second grade child gives his
impression of a familiar character

A CONSIDERATION OF THE EDUCATIONAL USE OF COLOR

By LENORE MARTIN GRUBERT

For years, art educators have concerned themselves with a conscientious analysis of the Denmin Ross versus the Munsell Color Theory. Exponents of the Ross Theory use pigment as a basis for their contention that the three primary colors are yellow, red, and blue. Followers of the Munsell Theory, using light as a basis, list the primaries as yellow, red, blue, green, and purple. Advocates of both methods have one element in common; that being an intelligent search for formulas, the use of which will produce sensitive harmonies of color.

The art teacher has strived to produce skilled technicians capable of reproducing, at various levels of understanding, given arrangements of color combinations. Consequently, it is not uncommon to see pupils producing stereotyped color work with little or no emotional, decorative, or functional value.

Modern art movements have awakened a new consciousness to the possibility and power of creative color treatments and color relationships. Today we are not horrified nor condemnatory of dissonances of color which vibrate a dynamic, personal reaction to things felt. A brief survey of the color characteristics of various recent art developments will clarify the above statements.

The Impressionistic painters, namely, Monet, Degas, Sisley, Renoir, Pissaro, and Manet contributed much to the scientific view of the use of color. In the execution of their studies, they depicted objects by spots of pure color or component parts of a color. for example: brown, black, or gray was an optical illusion created by a proper distribution of spots of red, yellow, or blue with the resultant colors of green, orange, and violet on the canvas. The Impressionists were intensely concerned with the manner in which light affected surface color. What was touched by sunlight was painted yellow. Shadows were painted blue or violet. Thus we see that the physical eye was the recognized source of reference and the standard of quality was true representation.

The works of the Post-Impressionists mark a transitional period which reflects a reaction against the scientific color analysis of the Impressionists. The decorative, primitive color harmonies of Gauguin express the individual emotional reactions of the painter. Van Gogh's creative expressions of luminous, vibrant

color are in strong opposition to mechanical vision. Cezanne makes use of planes of light and planes of dark color to create volume in space. He gives each object the color proper to its position in distance. By analysis, it is seen that light colors advance and dark colors recede. The development of Cubism may be considered an outgrowth of the achievements of Cezanne and his statement, "All forms in nature can be reduced to their geometrical equivalents." Irrespective of the merits of the works of Picasso, Leger, or Braque, the artistic endeavors of these mental painters have enriched the culture by creating a greater appreciation for decorative planes of color. Masses of color that were previously considered impossible to combine have been harmoniously composed.

The recent movement frequently referred to as Expressionism represented by the works of Klee, Lucrat, and Segonzac is subjective painting of the artist's feelings. Emphasis upon the individuality of the painter leads to freedom for creative color treatments with minor consideration of traditional practices.

In correlation with the aforesaid tendencies, is it not advisable to reconsider the policy of dictatorial color teaching in our schools? This policy has neglected to place due emphasis on color inventiveness and individual preferences of color. Is it not wise to allow the functioning of a pupil's native sensitiveness to color before imposing ready made recipes? The writer believes that only when an individual is allowed complete freedom to invent artistically will creative expression evolve. After an indefinite period of free experimentation, an acquaintance with predetermined color combinations as favored in educational syllabi may help to foster a finer sensibility to color relationships. This study should be presented only when the pupil is fully capable of viewing theoretic color schemes in conjunction with his own discoveries and preferences. At all times he should be made to feel he has absolute right to uphold his personal selection and continue to mix and execute original color harmonies. It is only in this manner that we can encourage artists to work creatively and avoid the development of static repeaters chained to a multitude of academic facts.

In the above study, reference is made only to foreign artists, although an analysis of the works of American "moderns" would show similar color tendencies.

OPEN AIR SCHOOL OF PAINTING AT TAXCO, MEXICO

By TAMIJI KITAGAWA



A woodcut by Feliciano Peña

Before 1910 everything European was blindly worshipped and all the artists were occupied in making imitations of the classical for their bourgeois patrons. Then came the revolution and the sentiment turned to the poor agrarians who had always been neglected. These peons had always retained their primitive handicrafts and their naive miracle pictures which they hung in churches.

The Mexican artists interested themselves in giving the poor Indians a means of expression and a deeper appreciation of the fine arts.

In 1925 the Open Air Art Schools were first started under the direction of the University of Mexico. Two years later they were taken over by the government, which formed a department of fine arts.

There were twelve of these schools in the Federal District, and one started later in Tasco, but they had no connection with the primary schools. The Indians of all ages, most of whom could not read or write, were given this opportunity to attend and all materials supplied to them.

But gradually things changed in Mexico. Industrialization became the government aim and the sentiment swung from the agrarian to the factory worker and the schools were gradually closed until only the school in Tasco remains.

The aim of the Open Air Art School of Tasco is not to create artists, but to give a general art impulse to the natives, and that the commercial value of the pictures is of little importance.

All my teaching is individual except when I try to cooperate with the general educational system, and give instruction in spiritual and moral principles.

Due to a common environment the different students'

work has a good deal in common. It is quite easy to foresee what the student's development will be.

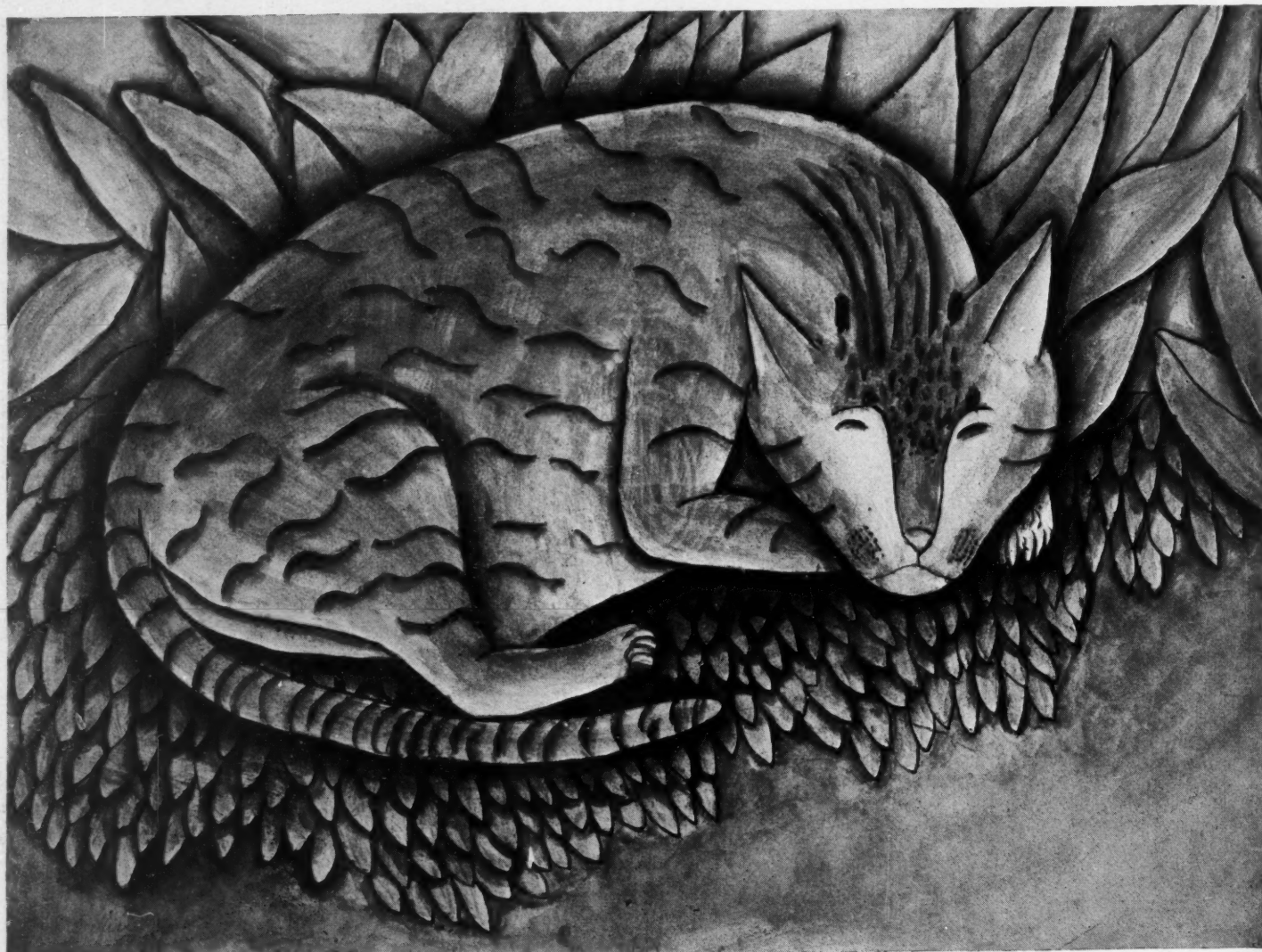
I give very little spoken instruction, but retain control of the materials supplied to the student. He starts with the medium he likes, but if I find him abusing oils for example, I substitute water colors. If I find him using too much verdian green I give him an earth green. In the three years at the Tasco school we have used oil paints, water colors, tempera, stencils, etching, lithographs, wood cuts, and frescoes. I find this large selection of materials helps in my method of teaching.

Too much vocal instruction dampens the creative urge of the student, and he adopts a formula for all his work. When an advanced student shows a desire for more knowledge I give him instruction in anatomy, perspective, composition and æsthetic theories. I find that he learns much more quickly when he has a background of experience and a genuine curiosity.

I feel that children under ten years of age are not ready for art instruction, and to force it on them retards a healthy development of their instinctive life.

I do not like the younger children to draw from imagination because later they become discouraged when they try to draw from reality. When they draw from nature they grasp the reality of the model before them and their imagination becomes much richer. Their pictures do not become photographs but show a harmonious arrangement of visual value and sound knowledge of the object.

Children thus trained when they later draw from memory, show the essentials of plastic expression very strongly, even though at times there are mistakes in drawing.



A WATER COLOR PAINTING

This is the work of Jesus Torres,
age 13, a pupil of Kitagawa.

PORTRAITS



The painting above was made by Delfino Garcia, age 16. The wood block print at the left was made by Feliciano Peña. Both are pupils in the open air school of painting at Taxco.

THE CHILDREN OF MONTMARTRE LA MATERNELLE

A Motion Picture Dealing with Childhood Education

By ELIAS KATZ

"In short it is the wonderful devotion of teachers and women who dedicate themselves to the upbringing of small children that we wanted to portray. . . ." With these unpretentious words M. Jean Benoit-Levy introduced his film "La Maternelle" at its first New York showing.

Since that time, this film has earned the distinction of a Broadway run of four months, a ranking position on all "Ten Best Films of the Year" listings, and unqualified acclaim from every reviewer and critic.

The story is simple. The part of a well-bred young woman, Rose, is lived, not acted, by Madeleine Renaud of the Comedie Française. She loses her father and is forced to look for a job and secures one as children's maid in a "maternelle", day nursery for poor children. There, although she is not supposed to be more than a maid, her charm soon wins the love of all the children. One especially, Marie, daughter of a prostitute who naturally neglects her child, loves Rose with all her starved soul.

One day a famous scientist visits the nursery and witnesses a scene of Rose describing to the children the life of a rabbit. The scientist is fascinated by Rose's methods, and taking her for a teacher, he speaks to the superintendent of the nursery about her in the most complimentary terms. He is surprised to learn that the girl is nothing but a children's maid, while the superintendent is outraged that in her school a children's maid has acted as a teacher without her authorization. In spite of the fact that Rose can prove that she has studied and graduated, she is to lose her job. It is Dr. Libois, the doctor of the nursery, who succeeds in using his influence for Rose. He sees to it that she is not discharged inasmuch as he realizes the love and understanding for the children behind all her actions. Dr. Libois comes to know Rose more personally, and falls in love with her. Rose refuses him, although she too is in love with him, because she feels her responsibility to the children, especially little Marie.

When Marie sees how Rose is in love, she believes that her friend is forever lost, having through bitter experience a deep antipathy toward all men. Becom-

ing unhappy, she runs away to the Seine. Everywhere she sees lovers, walking, embracing, singing together. As she tries to drown out the reflections of the lovers, by throwing stones into the water, Marie suddenly throws herself into the river with the stones. She is rescued.

Dr. Libois now realizes how right Rose was when she did not want to leave the children even at the price of her own happiness. He also begins to understand Marie whose sympathy he is able to win gradually. The film ends with the three united, to live together as a happy family in the future.

Many elements have contributed to raise this simple but powerful theme to heights of great beauty: sincere and unaffected acting by children and adults, realism of backgrounds and settings, above all sensitive and understanding direction.

The film was conceived basically as a social document. As the director says, "Leon Frapie and I, in our work, did not seek to hide such misery as we have seen with our own eyes. Rather, through the medium of the motion picture we strove to present ways such misery can be alleviated. Moral and physical misery will probably be with us always. Kindness itself is the subject of 'La Maternelle.'"

The way the cast was selected affords some explanation to the quality of this production. Quoting again from M. Benoit-Levy, "My first task was to find the 250 urchins that I needed. For a period of two months my assistant every evening brought twenty or thirty children from the suburban quarters (Montmartre), the parents' permission having been previously obtained. Then I eliminated all those who had ever taken part in theatrical or motion picture work and also those who had been instructed by their parents to 'recite something for the gentleman.' (Would Hollywood take notice!—E. K.) That reminds me of a little girl of about five years who came with her mother and was asked by her to recite the 'Lily of the Valley.' The poor little thing started to recite verses that she did not understand until nature made her stop suddenly and say, 'Mother, I must go out now.'"



This still from **THE CHILDREN OF MONTMARTRE** shows Rose with a group of children in the Nursery School in Paris

One testimonial as to the fineness of the directing was given by the little girl who played "Marie". On the day when the film was first screened for the whole cast, she was sitting in the lap of the director. At the end she melted in tears. When she was asked why, she answered, "M'sieu, I did not know I had been so unhappy."

The following report of one interviewer's visit to this little child is most illuminating.

"What do you like best in school, Paulette?"

"Arithmetic and drawing," was her answer.

"And what profession have you selected for yourself?"

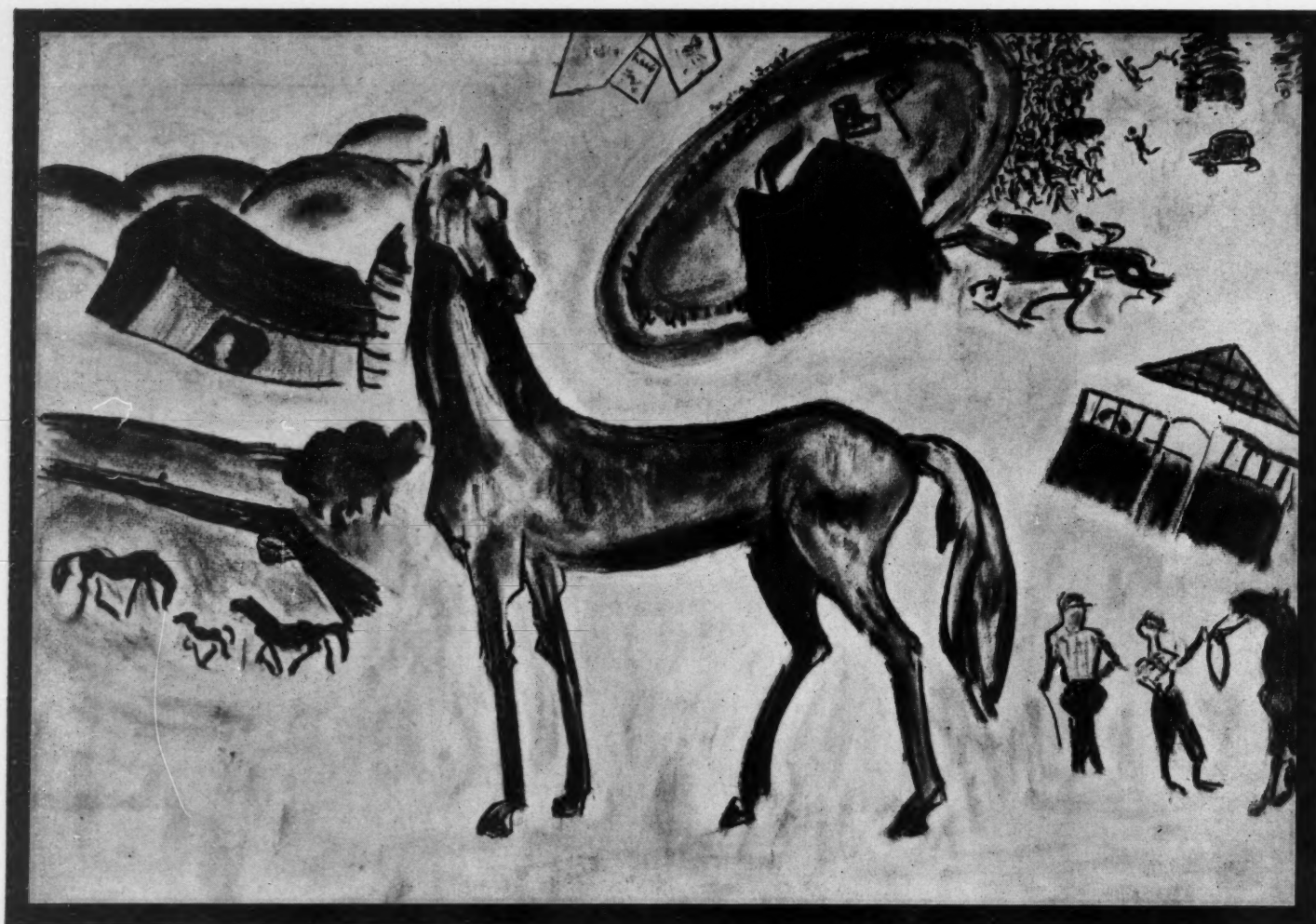
Paulette looks a little shy and says after long hesitation, "Confectioner."

"Ah, but yesterday you said you would like to be a

dancer," says her mother.

"Yes, I also would like to be a dancer," Paulette admits, "but rather a confectioner."

There is little more to be said of this outstanding film. It has opened the eyes to possibilities in portraying children as they truly are, in all their mischievousness, stubbornness, charm, and sensitiveness to the life around them. The quiet constant love of Rose for the children she serves is an inspiration to every school teacher who understands, honors and loves that delicate organism—the child. But above all, we have an unforgettable picture of the regeneration of human beings through the agencies of understanding and love. How fitting that an artist, himself a father, has given us this touching and exhilarating view of life.



A crayon drawing by Anne Peattie, a pupil at the University High School

THE FUNCTION OF THE ART TEACHER

By MARY ALBRIGHT
UNIV. HIGH SCHOOL
OHIO STATE UNIVERSITY

FOR THOSE WHO BELIEVE:

That education has a real contribution to make to the reorganization of social living.

That education must be approached creatively.

That the arts have a place in such an educational program.

Within the past few years the position of the teacher in the classroom has changed materially. Previously the school teacher as dictator or director was an established part of our democratic society, for general educational philosophy and practice had been carried over from 17th and 18th century Europe. We, in America, had merely enlarged the scope of our education, and called it democratic. We did little or nothing about our internal educational processes.

As democracy became more and more an established fact a few people, philosophers and educators alike,

became concerned to find that even in a democracy a small minority could for selfish interests control the state just as effectively as had been done in other social systems. In searching for explanation and solution to their problem, they turned to the school and the home as the basic institutions of our society. In each of these they found practices which were in complete disagreement with everything that democracy relied on for its continuous operation.

The Victorian father was monarch in his own home. Wife and child had no authority, no right to question. They had merely to accept. To avoid this was heresy. In the school the teacher was master, director and dictator. Everything from type of behavior to lesson was imposed on the individual pupil or the group. It was never conceived that it could be otherwise. In each case the director was secure and his position an enviable one.

Our students of democratic philosophy turned from such a survey of the home and the school to the present social problems. They found labor being exploited by capital without daring to raise its voice in protest. They found the people of nations going to war without questioning the why or how of war. It was not even strange to find that parent and teacher were acting according to what they were told by press and state and business interests. In other words, they found for child and worker and parent and teacher alike an organized system which prevented thinking and imposed regulations.

It would be irrelevant here to say much about the fact that wives no longer "obey", and that labor is organizing. It is not irrelevant at all to say that the child, even from his earliest years, is being helped to be a thinking member of society.

To some perhaps this seems very remote from our specific problem of the place and function of the arts teacher in the school today. It does help to understand the school in its present relation to society, and to clarify the future position of the pupil and teacher in the school. Let us then turn to the specific position of the arts teacher and the arts program.

Because the arts have less of tradition and precedent behind them they are able more easily than most other phases of our school life to break with what they do have of the past and to look to what the future offers. The psychologist and psychiatrist tell us in no uncertain terms that the contribution of the arts to the whole school program cannot fail to be an increasing one because of what they mean to personal integration through first hand experiencing and real satisfaction.

Much of the present practice and most of the past as far as the arts program and teacher are concerned must go if we are to make this new contribution through the arts. This involves the arts supervisor who sets up programs externally, the teacher who lacks understanding of child nature and the whole educational philosophy, the old type lesson plans, the administrator who states that the arts teacher may teach as long as the pupils all sit quietly in their seats, the idea that there is subject matter in the arts which is to be set up irrelevant of the real problems of the individual or the group, and the idea that appreciation and participation are separate and distinct in art education.

If this is true one may well ask what is left for the arts teacher and what he is to do if all of the past cannot go at once. Here is the real problem and as such it must be faced, for merely believing and wishing cannot bring forth our Utopia, and world changes overnight.

By the virtue of its very nature such a situation has to be met in many and devious ways and changes that do come must and should be gradual. First of all the position of the teacher as guide rather than director must be clearly felt and the meaning of pupil-teacher planning understood. The teacher who accepts his

position as guide must formulate, wherever possible, with his pupils the objectives which they both believe are desirable. Of course, many objectives the teacher may have can not be stated as such by pupils, but much of them can be incorporated in pupil planning and understood. As such these purposes should be to bring about behavior changes and the success of the work can be measured in terms of such changes. In other words, the teacher cannot give lessons in color or perspective and breathe a sigh of relief when the pupils have learned their color or perspective by carrying out several more or less dictated exercises.

One of the major purposes may be to help each pupil find for himself in his own world things which have real significance and meaning for him. In doing this the teacher will welcome every little attempt a child makes to interpret his world for himself, and will help set up a situation in which the pupil feels free to act on his own when he finds such action in his power. As teacher and guide he will do more than this—he will try to open new possibilities daily through helping to provide stimulus in the form of activity, of things to see, and things to feel, and to talk about. The walls in the rooms in the school can be used for work and visual stimuli. The materials new and old can be inviting when properly cared for, and much of the outside world can be introduced into the school life in the form of movies, trips, books, pictures and personalities. Among these personalities the chief one is that of the teacher himself. He must not live in a narrow sense, for the broader his interests and abilities, the more he can bring to his school situation—and his new philosophy and position demand much.

To be able to help each individual realize himself to the fullest and at the same time contribute most to the small social group of which he is a part at any time, the teacher must know these individuals. He must know their powers and limitations so that he may help them to know their own, he must know where they are in their thinking at the present and as much as possible of what their previous experiences have been, in order that he may build future thought on a present that is real. This means in many cases making the most of the whole school situation, but it does not limit him to the present day or the present locality. For some individuals the romances of the past or distant places may be much more real than the everyday world. To help now for the future may mean building from the past to the present or it may mean beginning here and now and surveying what caused our here and now. Thus at certain stages in development adventures, the sea, prehistoric life, war, medieval castles or fairy princesses may be the real basis to creative activity. The wise teacher can make the most of these. For example, it has seemed evident to many that in the 8th and 9th grades the interest in the human body and its development, especially among girls, is the most real of all interests. Some art teachers have been able to have life classes for girls of

this age, others have made the most use of the interest in costume and pretty faces and bodies that the girls show in their sketches.

Dramatics programs are generally believed to offer more in many cases than any other type of art activity because they involve so many problems of planning, building and presenting that are cooperative and at the same time closely related to many human values and interests. Too often the fact that these can be money making schemes has taken away from the fact that they at the same time can be carried out on a smaller scale and more spontaneously than if they are done purely for purposes of public entertainment. The more intimate, spontaneous sort of thing need not conflict with other types of performance for there is ample room for both if neither is exploited.

A whole school has joined, in past years, in participating in the Christmas pageant. A central committee of pupils and teachers met in the evenings to discuss plans and personnel for the type of program to be carried out. As the plans become more concrete, committees of pupils with faculty advisors involved everyone in the school. The social values of such a venture were recognized generally by everyone, because everyone was participating to the extent of working with one or more types of groups and committees, and of being a costumed actor at the final pageant. This past year such committees as the one to work on the stage and scene design, the costume, the decoration of the whole building, the script and the banquet were organized. French classes, German and Latin were woven into the general plan of the Elizabethan Christmas by contributing their songs and dances. The tenth grade took over the management of the Tavern which was the central feature in the village square. The eleventh and twelfth grade English groups put on Shakespearian plays in the open courtyard of the tavern. The seventh and eighth grades played the part of villagers and the ninth grade with their teachers were sea captain and sailors just back from voyages of exploration with strange tales to tell and stranger sights to show. One faculty member was chosen to be Queen Elizabeth and others were members of her court.

Needless to say, the arts laboratories of the school were more than beehives of activity for weeks. There were always more tasks than those specifically stated, and there were always volunteers to carry them on. To build the tavern and arrange the courtyard properly, involved a great deal of study of English Renaissance architecture, and once the plans were made the workshop was busy with construction and painting. Two hundred and fifty people had to be costumed and each one was to do it for himself at the least possible expense. Such a task as this kept the costume committee digging up information about the dress of people of varying station in life at this time, it kept them busy suggesting economical substitutes for ruffs and lace and breeches and skirts. They circulated their information by publishing weekly bulletins with their

drawings and suggestions and by making plates of costumes for the bulletin boards throughout the school.

In contrast to this sort of cooperative venture which made use of the ability and special interest of everyone in the school, is the series of marionette plays presented by a special activities group which had the opportunity of meeting once a week in the school day, and which was formed for the purpose, and discontinued when the individuals had gone as far with their activity as they wished. Within the six months time that the group was active, two plays were worked out and each of them presented a number of times within the school and in other communities. To do this members of the group carried their activity over into their arts classes and into their afternoons and evenings. The individual tasks were assigned by pupil committees and evaluated and discussed in the light of the whole venture at the regular group meetings. In this case, as well as in that of the Christmas program, the plans were formulated by both pupil and teacher and there was no question of the teacher having to insist that work be completed. If a pupil did lag behind the standards set by the group, the group was there to call him to account.

There are certain problems to consider in dealing with such types of activity. One might well question the ability of a group of pupils to evaluate the work of any particular individual. Unless the teacher watches the situation, and steps in when needed, much harm might come to a child who has been too harshly judged because he was not really capable of doing as well as some other members of the group might wish. Usually the pupils are very thoughtful when given an opportunity of this sort, and show great intelligence in selecting, from among the volunteers, those who would be best fitted for the particular job. It is very often true that, after the work has progressed so far and still seems a long way from completion, a whole group or many individuals within a group may become discouraged and need further stimulus or even pressure from the teacher to finish the job. This the teacher is willing to give because he realizes that the satisfaction will be much greater than the present loss of interest or discouragement. In some cases to avoid an individual or a group failure, the teacher is justified in pitching in and assuming more responsibility than he would otherwise do for the work. This means that he may paint or act or build right with the children. There is no real opposition to teacher work if it is done for purposes other than show.

This kind of special interest group is the easiest kind of group to work with and in addition to various types of dramatics may center around the publication of a school magazine, which involves selecting the writing to be used from the whole school files, planning the general layout of the book, selecting type and paper, designing cover and illustrations, making up the dummy and printing. Some people interested in advertising and commercial arts have formed commit-

tées to design the posters for the school, and other such special interest groups have been made up of people specifically interested in the problems of painting, of drawing or sketching, of stage design as such, of ceramics, of work with leather, metal and wood.

Grade groups in the arts laboratories are the easiest kind to schedule and are consequently among the most numerous types with which the arts teachers work. The work that such a group plans to do will depend a great deal upon their previous experience and the degree to which they feel themselves a group. A particular eighth grade which had been, in many school situations, successfully solving its problems by means of group thinking and pupil-teacher plannings for over a year, met the first of the year and decided to carry out a cooperative mural project in connection with some of the unified studies (Social Science, Science and English) work, which was carried over from the year before. As this drew near completion, plans for the Christmas program were under way, and the making of individual Christmas cards and gifts, filled their time until after Christmas. From what she had observed of the interest of members of the group, the teacher at the first of January showed a movie of the painting of a portrait. With only ten minutes left in the period after the movie, and without saying a word nearly all of the members of the group rushed for paper and charcoal. They posed a girl and began to draw. The next day we discussed our plans in the group and a committee to bring in interesting models was chosen. Some of these models were members of the class posed in costume, others were from different grades in the school and some were even brought in from outside. Before long they saw a movie of dancers and began to work with body as well as head. The group looked out to the playing field and street and invaded the other classrooms and the gymnasium. A victrola was borrowed and individuals moved to music to feel rhythm with their own bodies. As new stimulus was needed the group again discussed plans. They said that they wanted to water color out of doors when the weather became warm, they wanted to try using their figures and drawings in illustrations of their own poems and those of other people. They indicated that they were interested in carrying forward their survey of techniques, materials and processes as exploration that the teacher might present to them from time to time, and they said that they would like to try to work out some of the plays that they had read in the dramatics group, as far as costume and lights and scenes were concerned with the model stage. During the remaining part of the year something was done with each of these suggestions, as well as with the decorations for class parties, and masks and costumes for junior dramatics play. In carrying them out, the teacher had as many problems as if she had planned the work entirely apart from pupil interests; at times she presented material which was entirely new to the

group. Her role of guide and counsellor was continually strengthened by the fact that she was more trusted by the group and her ability to help with individual difficulties was sensed by everyone. Even in this situation where the planning was done in general meetings, there were individuals or small groups that did not feel in sympathy with the whole scheme. These people were not forced to do what the others did. Some of them were more mature and could ably plan work for themselves which occupied all of their time in the art room. Others were either less mature, could not quite decide what they wanted to do, or actually wanted more individual attention. In each case, there was much counselling of these individuals or small groups.

In the grade group just dismissed, there were about twenty members. Such a situation as this has been handled with as many as thirty-five or forty. When it becomes larger than that the whole thing is more likely to resemble a three-ring circus, and confusion may result. There are instances of this kind of individual and small group participation and planning on the adult level with as many as eighty in the class.

In concluding a discussion of the role of the arts teacher, it seems wise to emphasize a few important factors which might almost for purposes of clarification take the form of all the old rules that are so nicely done away with.

1. The teacher must remember that he does play a major part in the situation and that pupil planning and choice has nothing to do with idle whims and fancies.

2. The teacher must realize the value of the satisfaction that comes with work successfully completed and try to avoid pupil failure wherever possible by counselling at the beginning of a project as well as along the way. Of course, there are times when certain things can be learned only by failure, when the pupil insists on assuming more than he can handle. The expense of such failure needs to be carefully weighed.

3. The teacher must realize that a part of knowing his individuals and his group is knowing how much responsibility they can assume at any time. To thrust too much freedom on a child may be as bad as giving him none.

4. The teacher must realize that to some extent his responsibility extends beyond the classroom, and that the place of the arts program in a school situation depends in some measure upon his ability to interpret the needs and problems of the pupils to both parents and administration and other teachers.

5. The teacher must be aware of the fact that the time when the pupil is faced with a problem which forces him to interrupt what he is working on and find a solution before he can continue, is the time when real learning, from the standpoint of adult standards, takes place.

HAVE IDEALS IN ART EDUCATION CHANGED?

continued from page 3

The three philosophers, Socrates, Plato and Aristotle believed that art influenced morals unconsciously but unfaithfully. Claiming that all people came into the world disordered and inharmonious, they stressed the importance of environment. The success of the individual depended on the right environment and they believed that it took music, poetry, drama or any of the arts to purge the soul of all impurities. The process was called "katharsis" or "purgation."

The best Greek thought desired every statue, temple, and painting to embody some trait of spiritual character, that citizens who came in contact with them might assimilate the desired quality in their souls.³ They felt decidedly that bad art and music encouraged low ideals, even vice. For children in their formative years, they desired the best that art offered. Thus, every statue, poem and tune was to serve some educational purpose. Plato wrote:

We would not have our guardians grow up amid images of moral deformity. . . . Let our artists rather be those who are gifted to discuss the true nature of the beautiful and graceful; then will our youth dwell in land of health, amid fair sights and sounds, and receive the good in everything; and beauty, the influence of fair works, shall flow into the eye and ear, like a health-giving breeze from the purer region and insensibly draw the soul from the earliest years into likenesses and sympathy with the beauty of reason.⁴

Plato interpreted art as a religion to improve man's morals. He defines art as a "subtle influence which prevades all things animate as well as inanimate." "The soul rises through the good to the beautiful." He admonishes young people to make "simplicity their perpetual aim" and writes:

Beauty of style and harmony of grace and good rhythm depend on simplicity,—

I mean the true simplicity of a rightly and nobly ordered mind and character. . . . And surely the art of the painters and every other creative and constructive art are full of them,—weaving, embroidery, architecture, and every kind of manufacture also nature animal and vegetable, —in all of them, there is a grace or the absence of grace; and ugliness and discord and inharmonious motion are as nearly allied to ill words and ill nature, as grace and harmony are the twin sisters of goodness and virtue and bear their likeness.⁵

Aristotle saw a cultural and utilitarian purpose in art. He was broader and more sympathetic than Plato, and his *Poetics* is an attempt to give his philosophy of the fine arts and poetry. Butcher says of his philosophy:

Nature in Aristotle is not the outward world of created things; it is the creative force, the productive principle of the Universe. Of painters, Aristotle says they, while producing the distinctive form of the original make a likeness which is true to life and yet more beautiful. . . . To him (Aristotle) a work of art is an idealized presentation of human life—of character, emotion, action under forms manifest to sense. . . . Imita-

tion, so understood, is a creative act. It is the expression of the concrete thing under an image which answers to its true idea. To seize the universal, and to reproduce it in simple and sensuous forms, is not to reflect a reality already familiar through sense perceptions, rather it is a rivalry of nature, a completion of her unfulfilled purposes, a correction of her failures.⁶

Aristotle saw possibilities in drawing and painting for better recognition of art quality in furniture, pottery, and masterpieces. He thought children should be instructed in "some useful things" because much worthwhile knowledge could be acquired through them. To the appreciation of good design would be added a better judgment of the beauty of the human form. Professional skill was never approved, excepting in poetry and music; that was thought incompatible with the status of a free citizen. Only slaves were to be skilled. Professionally, "The perpetual demand for what is merely useful is anything but a mark of breadth of liberality."

Aristotle realized the importance of having children learn and do what was suitable to their age and development. Plato quoted Socrates:

Calculation and geometry and all other elements of instruction, which are a preparation for the dialectic, should be presented to the mind in childhood; not however, under any notion of forcing our system of education. . . . Bodily exercise, when compulsory, does no harm to the body; but knowledge which is acquired under compulsion obtains no hold on the mind . . . let early education be a sort of amusement; you will then be better able to find out the natural bent.⁷

The fight against imitative art may have begun with Plato. When idealism held sway, Polygnotus and his contemporaries attempted to combine the best proportions of all the beautiful men and women they could find to make the perfect man or woman of whatever type they desired to portray. Giving way to realism, artists tried through new inventions of perspective and fore-shortening to make objects look real. Apelles was the Greek artist "who was considered first to initiate the degeneration of painting by the introduction of perspective and of deceptive imitation; but who has been praised on the other hand for a realism which fable narrates reached so high a pitch that the very birds tried to peck his painted fruit."⁸ Artists were slavishly copying objects, such as beds and chairs, and it is to this subject matter and the imitation of realism that Plato so strenuously objected.

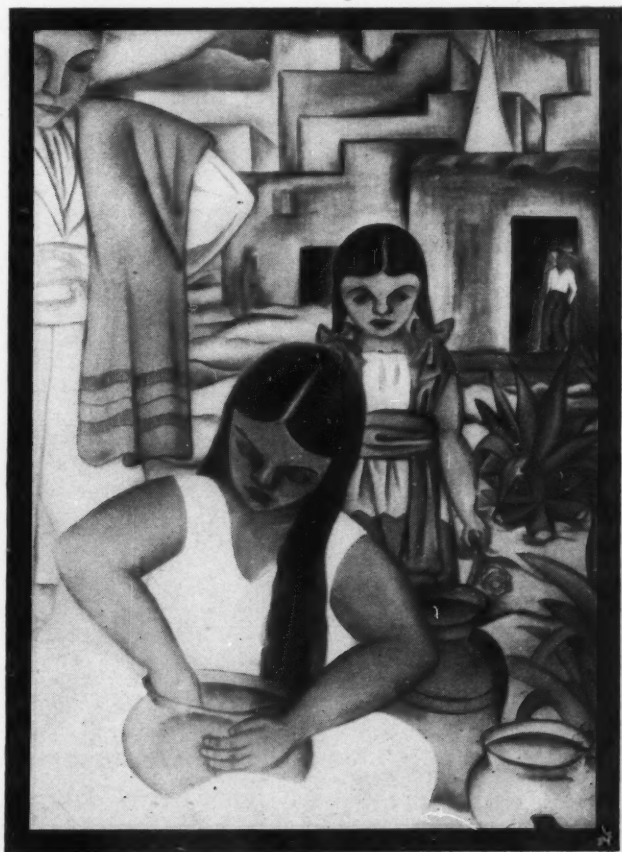
When any one of these clever, multiform gentlemen, who can imitate anything comes to our State, and proposes to exhibit himself and his poetry, we fall down and worship him as a sweet and holy and wonderful being; but we must also inform him that there is no place for such as he in our State,—the law will not allow him. And so when we have annointed him with myrrh and set a garland of wool upon his head, we shall send him to another city.⁹

See page 36

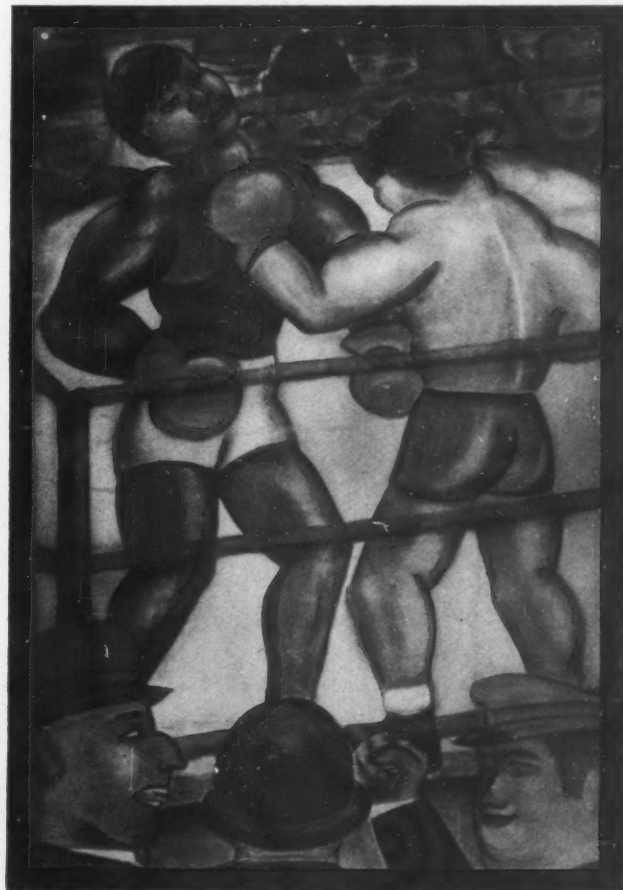
COMPOSITIONS IN WATER COLOR AND CHALK ON CORK



A WATER COLOR PAINTING ● ELIZABETH FRANKLIN TEACHER



MEXICO —Above ● THE FIGHT —Right



TWO MURALS IN CHALK ON CORKCLOTH ● ELIZABETH FRANKLIN, HAMMOND, INDIANA, TEACHER
FOR APRIL

LOOKING FOR MEANING

continued from page 5

cipline known—imposed by purpose and materials as understood by the individual, however, rather than a discipline for the sake of discipline imposed on the individual by someone outside the situation.

Nor does this mean that parents and teachers should step aside and leave the savage child to be content with his own savagery, as Rousseau and other maundering sentimentalists would have done. It does mean that at each step of development the education must help the child (or adult) clarify his problems, must stimulate him to see ever more widely by confronting him with new facts, with the achievements of others. And finally, to revert to the first premise, it means that having helped in stimulation and definition, the educator must know how to step aside, so that he will not stand between the light and the learner.

The creative approach to education takes the universe, just as much of it as possible, into account as material for study and use. It postulates that the discovery of real problems is the first step in learning, whether they are problems that affect all men or only the individual. It helps the learner to define these problems on a level which means most to him. It puts up to him the solution of these problems. It does not tell him there is one right way, sanctified by time, but does tell him that there is no right way, only ways that serve better than others for now, and in so doing it puts up to him the great challenge to the adventure of finding a way, better for him, perhaps better for others of solving a problem, of creating a meaning and a pattern to follow.

Under such a system I have seen an old lady discover toward the close of her first half-century of school-teaching that she could write free verse, that free verse was poetry, that she had a poetic spirit, that poetry was not something embalmed in a book but had to do with the meaning of life. I have seen a seventh grade child learn that line and color could be made to express the essential nature of things without copying those things. I have seen a little girl analyze the structure of a leaf and discover once and for all—because she did it all for herself—the meaning for each element in the leaf pattern. I have seen a fifteen year-old boy formulate the problem of social inequality into a story which expressed his feelings and suggested a solution.

Now, I say, the seventh grader will know more about Picasso than his parents who have never wrestled with line and color, no matter how many lectures they may attend at the art gallery; the little girl will read botany books because she is a botanist herself; the fifteen-year-old boy is ready to commune with the masters of social thinking. The dear old school teacher has begun to realize how to be a poet and can never again think of cramming memory exercises down unwilling throats to be regurgitated at stated intervals.

Each of us has the capacity to make meanings and

patterns. As we attempt to make them, we begin to participate in the work which has been done by the artist-leader since man's life began, the leader who has brought us as far as we have come from meaningless existence into meaningful life.

ART TENETS

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ent by the wrong kind of influence rather than by neglect. There are innumerable instances where the student has infinitely more talent than the teacher and it is indeed a wise teacher who is able to recognize this and to be governed accordingly. We need in art, as in other subjects, creative thinkers who will not be satisfied to follow old patterns but who will have the genius and ability to create newer and better methods. . . . In summing up I would again repeat what has been noted under the fourth objective and emphasize four words which are applicable in art education throughout. These words are: discover, guide, conserve, encourage.

HAVE IDEALS IN ART EDUCATION CHANGED?

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Surely these words are not foreign to us of the twentieth century. Creativeness is not a new trend, a fad or a frill.

Thus we find Socrates, Plato and Aristotle setting forth principles of art education not unlike those of today. Two thousand years may have slipped by, but not the power of those principles to stimulate the thinking of the passing years. Progress in art education has been slow, for art itself has been extraneous—unrelated to the needs of life. Many educational philosophers, including Froebel, Hobart, Spencer and Herbert of the 18th and 19th centuries, and Dewey, Kilpatrick and Bode of the 20th century have made contributions to art education equally as interesting as those of Socrates, Plato and Aristotle. They all expected art instruction to develop æsthetic appreciations. The methods by which appreciations were to be attained, however, varied.

Art education today seeks the finest expression of individuality from every child. The idea is not new. It has only sifted down through the centuries gaining momentum as it passed.

¹A. G. Kellar, *Homeric Society*. New York: Longmans, Green and Co., 1902. Pp. 58-85.

²J. P. Mahaffy, *Old Greek Education*. New York: Harper and Brothers, 1881. Pp. 57.

³Aristotle, *Politics* VIII 5, 21-25; VIII 6, 5. Benjamin Jowett Translation. *Politics of Aristotle*, Vol. 1. Pp. 245-246. Oxford: Clarendon Press, 1885.

⁴Plato, *Republic* III, 401. *Republic of Plato*. Translated by Benjamin Jowett. Oxford: Clarendon Press, 1888. Pp. 87.

⁵Ibid., III, 400-401. Pp. 85-87.

⁶Samuel Henry Butcher, *Aristotle's Theory of Poetry and Fine Art*. New York: The Macmillan Co., 1927. Pp. 153, 154.

⁷Plato, *Republic* VIII 537. op. cit. Pp. 240.

⁸Jan Gordon, *Modern French Painting*. New York: Dodd Mead and Co., 1927. Pp. 67.

⁹Plato, *Republic* III, 399. *The Dialogues of Plato*. Translated by Benjamin Jowett. New York: The Macmillan Co., 1892. Pp. 223.



A MOTHER GOOSE PANEL

The Mother Goose picture was designed, drawn, and painted by the pupils in a junior high school of Indianapolis under the direction of Myrtle Wise, art teacher. The story of the project was dramatized by the children, the play being written by them. The play started with the story hour in the school library when Mother Goose tales were being told. Some of the children went to sleep and dreamed of the characters in the picture. These characters then came to life on the stage, each group carrying out the spirit of the characters, the final picture representing the main group in the painting. The music was also planned by the children. In preparation for this drama children made careful drawings and matched the color schemes in the picture for the parents to use in making the costumes.

INDUSTRY CHALLENGES ED.

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prodigiously exciting opportunity for the artist, and official art education seemingly blind to it?

The story of the separation of the "fine" arts from common practice—or architecture from engineering, and of handicraft from industry—need not be retold. Wherever the blame may lie, official art long ago retreated from the manufacturing plant, fostered a sort of connoisseurship in certain remote fields, and set up barriers against the machine. As mass production progressively developed, "commercial art" went its own way, innocent of creative esthetic values. The results were terrible, as one may verify in any museum of Victorian manufactures as "applied" art. Stoves, chandeliers, dishes, furniture, cash registers, machines, hardware, were badly proportioned, and dully plain or incongruously over-ornamented. When in the Twenties industry, recognizing a new stage reached in the evolution of living and taste, due to its own machines, called for artists to redesign the mechanized products, there were no trained designers to respond. Least of all were there schools preparing students with what may be termed a sense of machine craftsmanship.

The net situation is this: Though factory industry is more than a century old, and though mass production methods a quarter-century ago arrived at the point of visibly transforming the environment of every man, woman and child to one of machine-produced objects, nevertheless not one artist today shaping those objects was schooled with the expectation that he would design and "style" factory multiplied goods. Organized education, moreover, finds itself still without facilities for preparing the student artist to serve under the almost universal power-age conditions now existing. A survey just made indicates that there is not in America an institution equipped and manned to afford training on a combined foundation of creative art education and first hand mastery of materials and machine-tools.

Industry on its side is crying for the designer thus dually prepared to help meet its productive and marketing problems. Just recently there has been an enormous if roundabout gain: a clarification of the bases of industrial design, and even the emergence of the outlines of a typical "style" of art as it will be in the mature age of machines—all due to the arrival of that small band of artists transferred from other fields: Geddes, Teague, Sakier and their fellows. But it is easy to see that there has been, too, in the adjustment necessary to bring these gifted men to practical performance, a considerable loss. Despite the undoubted general advance and enlarged money returns to industry in many cases, there has been a certain margin of lost motion, even friction, and a waste of money and time on designs prepared but later proved unusable or impractically expensive. The new pro-

fession has justified itself beyond challenge, but the pioneering period has been made unduly trying to all concerned through lack of direct preparation. Wouldn't it have been better if the artists had been equipped in school with the knowledge which would have precluded the waste?

No ultimate answer is possible save this: There will develop inevitably institutions for the training of artist-industrialists. In time the country is likely to have scores of such schools. In any truly civilized world the artist will sit high in the councils of every manufacturing concern. Designers will be needed to an extent now undreamed. But at the moment a few of us are pleading for *one* such school: a demonstration institution experimenting in the production of artists to meet typical power age conditions.

What essentially will this school be? Are there models, anywhere? Who is competent to design, teach in, work in, such a place? Who are the men fitted to advise us, in art, in industry, in organized education?

Essentially this will be a community of students, artists and technicians, with a full complement of meeting and study places in the nature of studios, laboratories and machine shops. The communal element is important: less of the old teacher-pupil relationship, of the information-handed-down spirit; more of working out projects together. The workshop environment is exceptionally important, too and representative machine equipment. Considering the lack of this element—all the schools running to more art and neglecting technological equipment—the mechanical factor might best be put first: workshops with the commoner type machines for shaping prime materials.

At the beginning certain elementary things will have to be provided here which later will be taken for granted, as prerequisites, when the student graduates into the industrial arts institution out of the lower schools. One may be sure in particular that the common education of grammar school and junior high school grades will progressively include what is known in the Soviet system as "polytechnical" training. That is, the student will learn by direct contact the feel and special capabilities of all basic materials—wood, metals, plastics, stones, glass, textiles, paper—and of all common tools and type machines and the simpler productive processes thereof. In Russia this training is usually supplemented by observation in major manufacturing and structural enterprises, by visits to the mechanized collective farms, the power plants, the mills, the outstanding regional factories. Not infrequently (the schools being, in the cities, closely linked with individual industries) sample machinery is actually provided in school laboratories. All this to the end that the student—yes, even the prospective artist—will know productive materials in their essential capabilities and limitations, and work

tools, even up to the duplicating machines, in relationship to materials and certain elements of design.

This polytechnical preparation, so basic to any true knowledge of modern arts (where new materials have all but revolutionized architecture and craft design so recently) is a thing that America, an industrial nation, seems bound to absorb into its common school system. It will mean experience of the arts and the industries in a sense unknown in our intellectualized curriculum.

At first, however, the new school for artist-industrialists will have to add facilities to afford students experience of these elementary things, materials and tools, as preface to experiment in creative design. Polytechnical groundwork will have to be done by all beginning students, whether destined for the fine arts or architectural-industrial design.

Above that, what will be the outlines of the school, in its two immediately important aspects, equipment or plant, and personnel?

The Bauhaus at Dessau was for a few years a living example of the institution we are talking about when we say that studio and shop should be wedded, that creative artist and machine technician should jointly train the student. Physically the Bauhaus was designed to breathe forth the atmosphere of modern "functionalist" art, in exterior and interior architectural idiom, and in furnishing and equipment. (The *Bauhausbücher* should be required reading for every educator planning even vaguely to move toward instruction in designed industrialism.) Students were impressed immediately and continuously, by the environment, with the engineering element as a basis for design in the power age. Subtly and subconsciously they were imbued with a sense of honesty and directness in expression. They lived in a new world separated visually from that of the manual age: actually lived, in and out of shop and classroom, for the dormitories were of the same architecture as the school proper.

Any institution in America pretending seriously to enter this field will similarly, we must believe, accept the basic engineering atmosphere, the functionalist aspect, as proper and natural, as a beginning point for the fulfillment of the vision of a fitting American "plant". The shops within, equipped with machines, would otherwise afford a certain appearance of incongruity.

In regard to equipment it is these machines that will be fundamental, that must be fought for, considered a *sine qua non*. On the other side we may trust the artist collaborators to specify what sort of rooms and furnishings, and libraries and galleries and stages, will be necessary. But the tools for the teaching of mechanical processes, being the element not hitherto introduced into art education, will wisely be insisted upon, prayed over, and widely consulted about.

The present writer would not pretend for a moment to know what, beyond a very few mechanical instru-

ments, are the standard shaping machines that could be brought within school walls. It is obvious that the student will never find there the full set of powered tools and assembly complexes for which he will later design, in such variant directions as metal products, glass, textiles, plastics, enamels, and travel or work machines. A great deal will always have to be learned by visits to neighboring factories, where mill processes and the assembly line can be seen in a complexity not possible in a laboratory. (This is an argument for placing the first school in or near a generalized industrial city, New York or Pittsburgh, Detroit or San Francisco.) But sample machinery demonstrating shaping operations and finishing processes certainly is possible: from the range, say, of metal-shaping instruments by pressing, spinning and stamping, and in the nature of drills, lathes and surfacing and polishing tools.

In short, what we essentially insist upon is that the plant equipment be so selected that along with the fundamentals of training in free design as such, and obtaining the feel of basic materials through handling, the student will have enough experience in operating actual machines to realize the effect of machine technology upon form. If he can be carried hardly beyond the point where pattern making stops and duplicate manufacture begins, he still will be incomparably better prepared than the present-day designers who were given training wholly on paper. There may enter in here the modern plan of student alternation of school semester with periods of service in producing factories.

Reverting to the architectural problem, rather than that of equipment, it is heartening to know that there are now men competent to plan such a school in full accord with the world trend of Modernism and with American industrial conditions: men with imaginative grasp on the possibilities of design where artist and machine meet, and with practical experience of building. By reason of what they have accomplished, Richard J. Neutra and William Lescaze come to mind immediately. And Frederick Kiesler, it may be noted, has even drawn up a sample plan for a school of the arts.

In outlining so fully the architectural and shop side of the picture, as against the design-studio side, I do not mean to suggest that this will be an institution disproportionately dedicated to mechanics. We are not setting out to establish a cult of utilitarianism. It is rather that I take for granted that the other side, that of classroom and studio, will be adequately represented, out of our traditional experience.

In terms of personnel, too, I foresee that the technician and artist will be equally balanced. It is significant that this was the arrangement at the Bauhaus in the early years. Each studio or shop group was under the direction of two "masters," one an experienced artist, the other a practicing mechanic or tech-

nician. The Germany of that time was as aridly dry of the dual product as is the America of today. Only toward the end of the Dessau experiment were men graduated who seemed fitted by the dual training to preside singly over industrial design workshop or student group. Certainly in our early American experiments we shall need instruction and leadership from both sides at once: from among professional artists and from among the engineers and machine-tenders.

For advisory aid in setting up any school of industrial design—if not for heads of the project—the educators will wisely and naturally go to those designers who have come into international prominence in the redesign field. If they are not altogether the sort of dual masters this school would set out to train, themselves lacking the desirable technological background, they yet have among them gifts and experience invaluable. From the creative originality and Leonardo-like inventiveness of Norman Bel Geddes to the eminently practical service of George Sakier within a great industrial plant, there is a range of artistic and constructive values immensely important to future education. In fairness to the thing we are trying to bring into being we should profit by the knowledge of these and the other pioneer leaders. A list of them would certainly include Henry Dreyfuss, Walter Dornwin Teague, Donald Deskey, Harold van Doren, Russel Wright, Frederick Kiesler, Raymond Loewy, Gustav Jensen and Donald Dohner.

Some of these designers lean toward an uncompromising vision, not to say purism. Others have been willing to use diplomacy and opportunism, to balance the esthetic and the practical approaches, trying to see the processes of manufacture and market demands first through the eyes of the industrialist. The point for the educator is that the whole reach of their activities and findings is of value to him. Here already is a body of instructive experience, of precedent. Here are men who "have been through the mill"—and yet keep their inspiration and vision, their artist's viewpoint.

These artists—whichever ones invited—might or might not be called in as teachers in the "regular" sense. More likely they will act as advisers at the start, in the planning stage, and as visiting instructors afterward. The actual day-by-day faculty, perhaps under a recognized practitioner as head, is more likely to develop in the two main divisions suggested: 1, artists, charged with fostering creative ability in design, and 2, technicians.

The second class may work out as a group of mechanics—machine tenders—plus mechanical and electrical engineers. It would be sheer presumption for the present writer to make name suggestions in this connection. One may foresee, however, that this need will be more easily met than that for members developing design-aptitude; because engineering and mechanical abilities are far better cultivated among us than is the genius for art.

Nevertheless, one may say confidently that there are artists competent through experience to impart what *can* be imparted of the mysterious qualities of painting, sculpture and constructive visual design. Personally if given a choice I would avoid all teaching designers now implicated in the arts currently known as "industrial": teachers of advertising, costume and fashion design, postering, mechanical drawing, etc. They seem too generally lost in short cut channels to "success," and in two-dimensional dressing and masking.

On the contrary it would seem to me wise to draft the most creative and most uncompromising purists in painting and sculpture; and of course Modernists. Since a part of the impetus to the best machined design came originally from the Cubists, Fauves and Constructivists, I would suggest bringing in artists who have been over on the side toward abstraction: an Archipenko in sculpture, a Marin or a Jonson in painting, or a Hans Hofmann.

One takes for granted that architects will be among the creative artists presiding over the several groups, and here one naturally returns to the practicing architects who have so notably added certain of the branches of industrial design to their functions, especially Lescaze, Neutra and Kiesler. It is not too much to claim that architecture is inescapably a part of industrial design, in the new widened conception of it; and that a school of the sort herein sketched will prepare practitioners of "the mother art".

Since I have so cavalierly said that no true schools for industrial design exist in America, I cannot do less than mention those few seriously working in the indicated direction, outlining briefly the divergencies from the specifications laid down. The one most notable thrust, and extraordinary in its way, is the Taliesin Fellowship established at Spring Green, Wisconsin, by Frank Lloyd Wright. By practice of building and through personal contact with an architect-genius, students are afforded training, in architecture and the immediately allied arts, of a quality and breadth unknown elsewhere. The points at which the project fails of being the school community herein suggested are to be found in the purposely remote locale, away from cities, and in the lack of emphasis on machine influence.

Albeit, Frank Lloyd Wright was the pioneer prophet of an art based on the machine tool as a "peerless instrument" of crafts production, Taliesin so far illustrates the balance turned a little less to the side of design for mass production and more to individual and specialized crafts. The machine being the factor almost totally overlooked so far in art education, the present writer would like to see one school in which that is emphasized, at first even over-emphasized, to restore a lost balance.

For the rest there are lessons learned at Antioch College and Bennington and Cranbrook which are of col-

lateral interest and significance. And at Black Mountain college in North Carolina, Josef Albers, a graduate and later a "master" of the Bauhaus, is teaching in new ways, out of a vision and logic of machine age design—and finding an extraordinary response. But this, too, is an experiment not entirely fulfilling the specifications of a school primarily for professional industrial designers. It looks (and that is fine, too) to a leavening of "general" education. But a group of incidental school courses can hardly be expected to reach the proportions of what should be in itself a complete college.

From two academic directions there are indications that school people are somewhat awakening to the need for the dual artistic-technological training. The Case School of Applied Science, for instance, offers a course in "Design and Appearance" to its engineering students; but it is optional and therefore not to be interpreted as a sign of great conviction about the job of developing professional designers.

At the other extreme Pratt Institute, long a feeder of art teachers to widely scattered school systems, has put in a tentative course for designers looking toward machined industry, and has recently called in as instructor Donald Dohner, one of the few professional artists equipped to teach both requirements. If the experiment is followed out with provision of requisite shops and machines, this might become such a center of training as is here suggested. Kem Weber has done some similar teaching in California. Several times others of the leading designers have gone into art schools and museum classes to pioneer with lectures and demonstrations. This may all be considered, however, marginal effort and tentative sounding.

Of the educators who might well be consulted, since both are trained in engineering, yet appreciative of the need for art in industry, two might be mentioned immediately: Harold G. Rugg, and President William E. Wickden of Case School.

It seems that one may safely overlook the large group of schools with the words "industrial art" in their titles, and also the many courses in industrial design or industrial education advertised elsewhere. These in general amazingly miss the connotations of the machine-art idea. They are, 1, classes training students for work at the machine in particular crafts; or 2, classes affording instruction on paper in arts and crafts associated with industry, such as advertising and fashion drawing, or lampshade making and stage decoration and costuming. These induce exactly that two-dimensional approach and consciousness which the machine arts idea negates. They have to do with art laid on, not built in.

The school we want and need is yet to be planned and equipped and opened. It will be, I believe, the typical art school of the technological era now opening. It should be constructed without cramping or compromise.

This is a magnificent opportunity for some donor—

preferably one with a fortune out of industry, a Ford or a Firestone or a Mellon—to serve his people and his time with a unique and an important contribution. Or should we ask the great educational foundations to take cognizance of this need, this logical next step?

It is a truism that the mastery of machine technology has been epochal in man's evolution, that he has revolutionized his work life, his relationship to the sustaining world, in shifting to the machine the main burden of providing for his wants. Within a single generation his environment and his movements and his activity pattern have changed more than in any thousand years of earlier history. This implies in turn a new culture and profound changes in the arts. Already a unique art-impress, speaking unmistakably of the machine and of newly created materials, is on a thousand things men meet in daily life. That the artist shall increasingly add his refinement and enrichment, his creative form, to these lived-with things—work mechanisms, houses, tools and gadgets—is certain, is along the only conceivable way of progress. Is not the building of schools here suggested education's one complete and inevitable answer to the challenges of an industrialized world?

The country needs also, no doubt, two other sorts of school. First, there is need for *common* schools, not specializing in the training of professional artists, but so revolutionized, nevertheless, that the arts will be at the heart of the education they offer. That is, there will be accomplished a shift to the sort of general education that begins with freeing the creative faculties, sensitizing the esthetic appreciation, and affording experience of the arts, as enrichment of everyday existence and as pattern for ordered living. (Something of this I tried to express in an earlier article in these pages.)

Second, there must be institutions for developing practitioners of the "fine" arts: but these re-orientated to a broader cultural opportunity, for enlargement of the whole creative man, and at the other extreme related to the industrial-arts realities. The school of fine arts, indeed, as the present writer sees it, will be safest as part and parcel of a school of industrial art, tied in to experiment in the practical processes of architecture, engineering design and the production of commodities for use. The new industrial arts college may be expected, in the largest view, to develop artists useful in far more than the one category of designers for industry. The students trained as here suggested will be fitted to serve along the whole front from the free arts of painting and sculpture to the positions of gallery director, department store buyer and enlightened manufacturer.

It seems time to give up the time honored habit of bestowing the title "Industrial Arts School" on every training class in lampshade making, stenciling or amateur stage decoration. All one asks here is creation of one Industrial Arts School in the image of American industry as it is.

TEXT BOOKS OF THE FUTURE ONE HUNDRED SOAP SCULPTURES TO BE EXHIBITED

America's youth may shortly recover the privilege of using attractive school books as a result of an exhibition entitled "The Textbook of the Future and Its Forerunners", which was recently held at the National Art Club of New York City. This was the most comprehensive school book show ever held in New York. Sponsored by an honorary committee including Mayor La Guardia, School Superintendent Harold G. Campbell, leading university presidents and educational authorities, the exhibition was arranged by an executive committee of the American Institute of Graphic Arts headed by Melbert B. Cary, Jr. The show, spanning five centuries of printing, contained 500 examples of textbooks from nineteen foreign countries in Europe, Asia, Latin America and Africa, the latter being in part represented by an Amharic text written by King Haile Selassie for the instruction of delinquents in Abyssinian jails.

A committee of three, consisting of Director Harry M. Lydenberg of the Public Library, Editor Frederic Melcher of Publishers' Weekly and the famous typographer Bruce Rogers, chose a hundred American textbooks currently in print as examples of meritorious design and production. The visitors were allowed to handle these books, which were fastened to the table with rods, thus allowing the pages to be turned.

To stimulate domestic design there were shown twenty school book projects specially submitted by noted book artists as foreshadowing "The Textbook of the Future." The designers in this group include Lester Beall, Andor Braun, Charles R. Capon, W. A. Dwiggins, Evelyn Harter, Chichi Lasley, Vale Faro, Frances Poe, Ernst Reichl, George Salter, Thomas P. Stricker and Richard Yates. A further group of twenty books were shown in dummy form to display new binding designs and materials.

The decline in the general quality of school books is something that can be remedied without any appreciable cost, according to Institute authorities. They have repeatedly declared that a good textbook need not be costlier to produce than a bad one. Historically, school books were among the most beautiful of books in the very infancy of printing, as the current exhibition proved. Among its early examples, borrowed from the George Plimpton collection, the Textbook Show included a grammar of Donatus printed by Gutenberg about 1450, before his Great Bible appeared. Other old volumes confirmed the high original standard for this class of book.

The Institute of Graphic Arts hoped by this exhibition to revive that standard, and to lend it the further aid of recent discoveries in the fields of pedagogy, psychology and education. Such an advance, the Institute feels, would in a short time bring textbook production up to the higher level of printing and design already attained in the class of popular literature.

Fat volleys of soap chips are thickening the air in hundreds of American studios and homes, as professional and amateur sculptors whittle busily away at their entries in competition for \$2,500 in prizes offered by the Procter and Gamble Company in the Twelfth Annual Soap Sculpture Competition. To judge by the number of pieces already pouring into the offices of the National Soap Sculpture Committee, at 80 East 11th Street, New York, N. Y., this year's competition gives promise of being the largest to date, it was learned today.

According to tentative plans in this, the twelfth in the history of soap sculpture competitions, the 100 Best Soap Sculptures of 1936 are to be shown in New York, Chicago, Philadelphia and other leading cities.

Prizes in the competition, for which no entry fee is required, will be awarded in four groups: professional, those of any age, deriving their major income from art; advanced amateurs, adults 21 years of age or over; senior, those between 15 and 21 years of age; and juniors, those under 15 years. There is also an added group prize for the public, private or parochial school or class entering the best exhibit of soap sculpture in which a group has participated.

The Jury of Award includes: Alexander Archipenko, sculptor, New York, N. Y.; George E. Ball, former director of design, The Gorham Company, Providence, R. I.; Alon Bement, artist and educator, New York, N. Y.; Gutzon Borglum, sculptor, Stamford, Conn.; Harvey Wiley Corbett, ex-president, Architectural League, New York, N. Y.; Leo Friedlander, sculptor, New York, N. Y.; Harriet W. Frishmuth, sculptor, New York, N. Y.; Charles Dana Gibson, artist, New York, N. Y.; Robert Laurent, sculptor, Brooklyn, N. Y., and Leo Lentelli, sculptor, New York, N. Y.

The Sponsorship Committee includes: A. Avinoff, Director Carnegie Museum, Pittsburgh, Pa.; Karl S. Bolander, Ohio State Chairman, The American Artists Professional League, Columbus, Ohio; Mrs. J. C. Bradford, Director, Nashville Museum of Art, Nashville, Tenn.; A. Johnston Buist, President, Charleston Museum, Charleston, S. C.; R. A. Holland, formerly Director, Kansas City Art Institute, Kansas City, Mo.; Alfred G. Pelikan, Director, Milwaukee Art Institute, and Director of Art Education, Milwaukee Public Schools, Milwaukee, Wis.; Arnold Ronnebeck, formerly Professor of Sculpture, University of Denver, Denver, Colo.; and Philip N. Youtz, Director of Museums, The Brooklyn Institute of Arts and Sciences, Brooklyn, N. Y.

